

EDMONTON'S 100% INDEPENDENT NEWS & ENTERTAINMENT WEEKLY

# VUEWEEKLY

#624 / OCT 4 - OCT 10, 2007 | **FREE**  
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## Fall Style

COOLER WEATHER, HOTTER STYLES

FRONT: BILL WHATCOTT / 5

FILM: EAGLE VS SHARK / 41

MUSIC: THE NEW PORNOGRAPHERS / 47



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## ON THE COVER



### FALL STYLE / 17

Vue takes our annual look at what to wear when the leaves start falling and a chill is in the air.

## NEWS



### BILL WHATCOTT / 5

"Homosexuals are dying of AIDS at 20 because of rectal intercourse. And I want to change that."—Bill Whatcott, Mayoral candidate

## FILM



### EAGLE VS SHARK / 41

"One of the original titles for the film was *Sad Animals*. It's a reference to the fact that the animals of the world see us as the sad ones—the ones that kind of bump into things, tripping all the time, being generally awkward and emotionally unstable."

—Taika Cohen, director

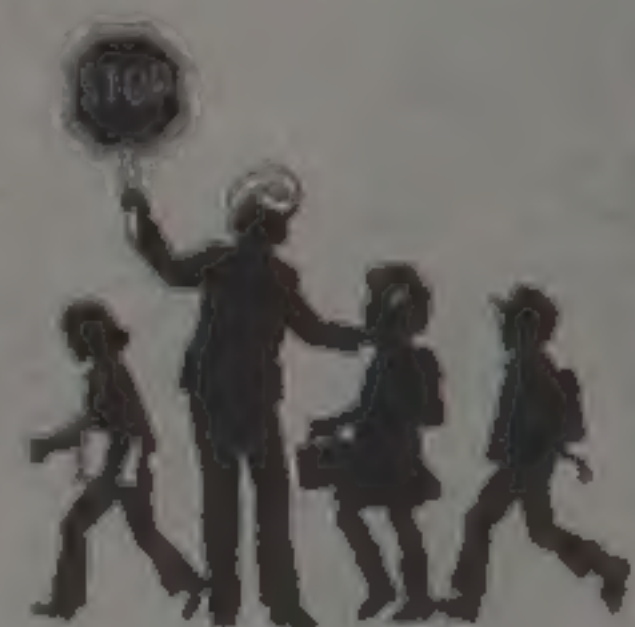
## MUSIC



### NEW PORNOGRAPHERS / 47

"When this band started, it was more to make a record than anything. I never really thought past *Mass Romantic*."—AC Newman, Head Pornographer

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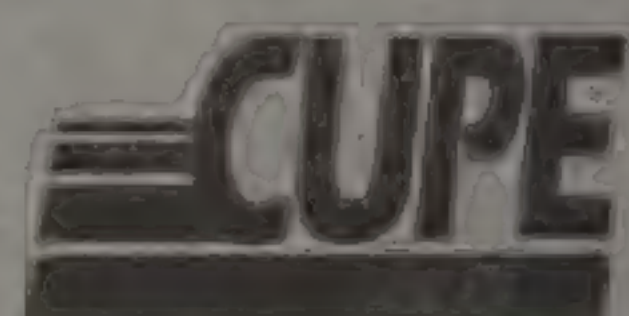
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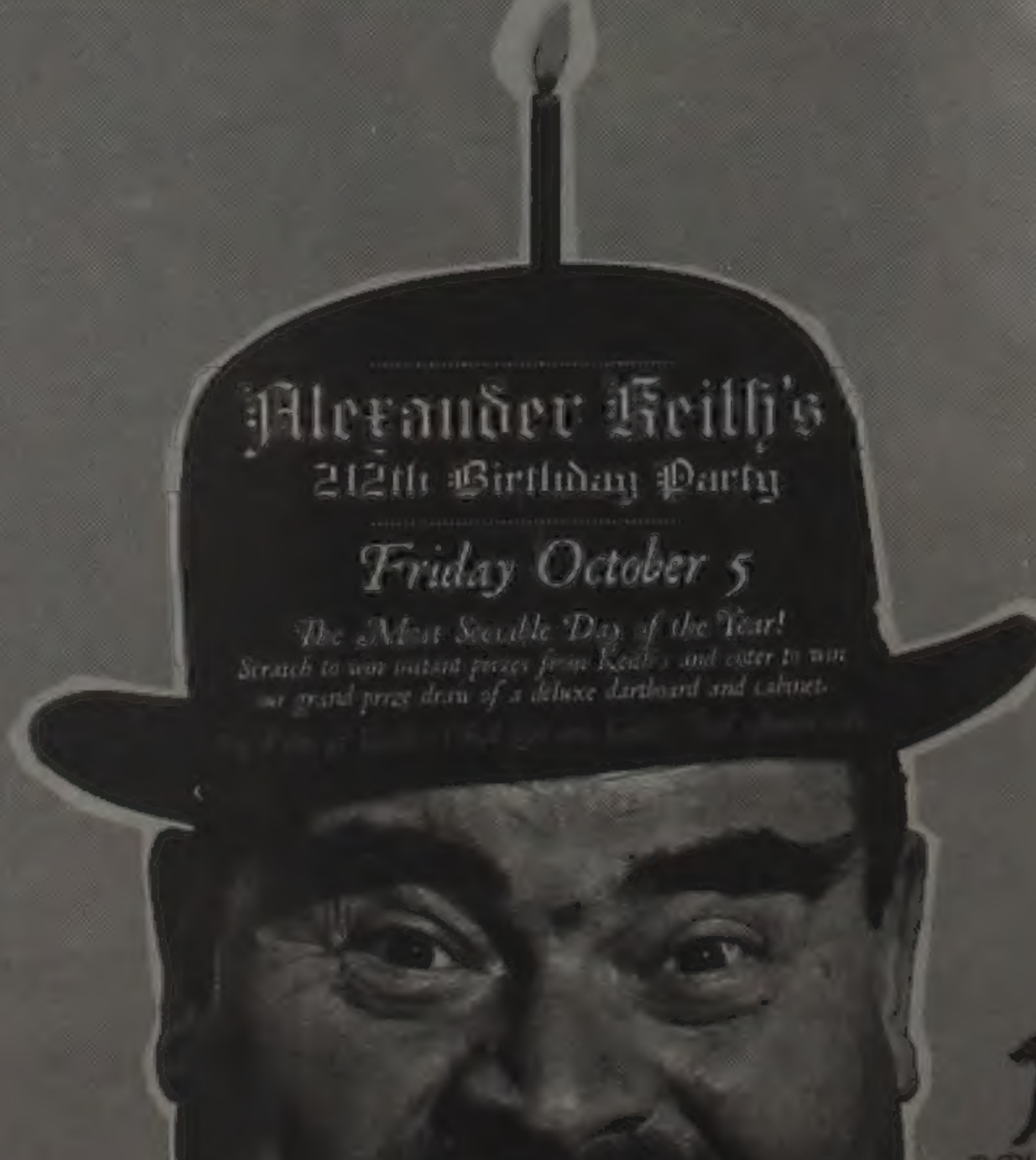
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# Is Edmonton on the verge of becoming the next Springfield?

CHRIS SAUTEL / [chris@vueweekly.com](mailto:chris@vueweekly.com)

It seems like nuclear power might just come to Alberta after all. Energy Alberta Corp has put in an application to the Canadian Nuclear Safety Commission to obtain a licence to begin preparations on the would-be home of a proposed nuclear power plant, just outside of Peace River. The 6.2 billion dollar plant would be the first in Western Canada.

The plant's proponents cite the 2 000 megawatts of energy it could potentially create—the province currently runs about 10 000 megawatts—as well as the multitude of jobs it would bring to the area as reasons to go ahead with construction.

One question, though: since when is energy shortage—or job creation—an issue in oil-rich, über-booming Alberta?

Another argument for the plant is that nuclear power is reliable and can stabilize energy prices. Which doesn't really help the average Albertan, but it does cut costs for big business. Unstable energy prices can make it expensive to power industry, so nuclear power seems to pump more cash into an industry that one would think might be content by now.

Critics are also noting that nuclear power plants have to store their waste somewhere, and while storing waste for one plant might lead to environmental abuse, other plants with more waste and less space to store it might decide that the abundant northwest is a serene dumping ground.

Alberta doesn't need a nuclear reactor. The province has some of the largest energy sources on the planet. Jobs are in abundance and almost anyone who wants to work, can while industry is pocketing record profits.

So when is enough actually enough? Never, apparently. ▼



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## MAIL LETTERS

### WE'RE TOTALLY AWESOME! ...

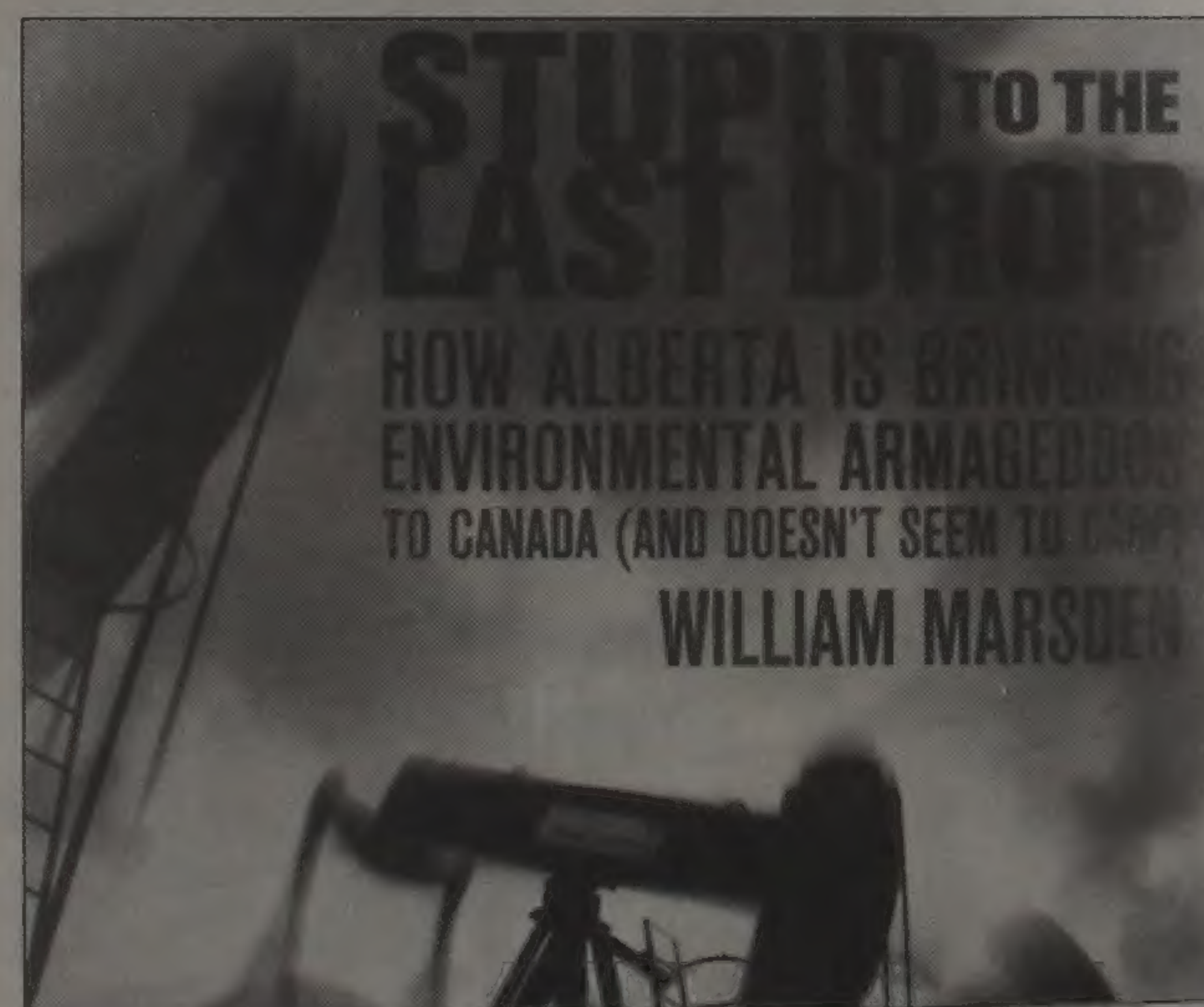
Thanks so much for writing a great review on those deserving Wheat Pool fellows (Lewis Kelly, New Sounds, Sep 26 - Oct 3). It's been exciting during the past few weeks to see some more attention in the media on The Wheat Pool. They are good friends of mine, label mates and write great music that deserves to be heard! Also, Mike [Angus] can jump on a table with surprising amount of grace during a performance. I always appreciate the fact that VUE really focuses on local music and art culture. (Not enough of our media in Edmonton does this!) Kudos to you, Eden and the others! Cheers!

Becky Anderson

### ... AND A LITTLE STUPID?

I am so happy that you enjoyed our production of *The Maids* ("Ring for The Maids, and prepare for a great night of theatre," Sep 26 - Oct 3). However, I have to correct you. My name is Rylan Wilkie and I played the role of Claire. You have credited me as Ryland Alexander in your review. I know Ryland Alexander but I am Rylan Wilkie, an actor based now in Calgary.

RW



**BOOK LAUNCH / FRI, OCT 5 (7 PM) / STUPID TO THE LAST DROP: HOW ALBERTA IS BRINGING ENVIRONMENTAL ARMAGEDDON TO CANADA (AND DOESN'T SEEM TO CARE) / BY WILLIAM MARSDEN / AUDREY'S BOOKS** As if finding out we're not getting all the royalty money we're entitled to wasn't enough, now Albertans are being told just how much harm those sweet, life-giving oil sands are doing to our environment, if not the world's geopolitical landscape. *Montreal Gazette* senior investigative reporter William Marsden will be in town to outline the thesis of his new book, which, as you might imagine from the title, doesn't exactly paint a bright picture of how we're handling the oil boom.—**DAVID BERRY** / [david@vueweekly.com](mailto:david@vueweekly.com)

*Vue Weekly welcomes reader response, whether critical or complimentary. Send your opinion by mail (Vue Weekly, 10303 - 108th Street, Edmonton, AB T5J 1L7), by fax (780.426.2889) or by email ([letters@vueweekly.com](mailto:letters@vueweekly.com)). Preference is given to feedback about articles published in Vue Weekly. We reserve the right to edit for length and clarity.*



# Bill Whatcott is saying things that no other candidates are BUT DOES ANYBODY WANT TO HEAR THEM?

CHRIS SALTTEL / salttel@vuwweekly.com

I want enough evidence out there, that if I ever stand trial for being a Christian, I will be found guilty as one," Bill Whatcott told *Vue Weekly*, painting himself as a modern day martyr.

Whether or not you're familiar with Whatcott, you are certainly familiar with the issues he is building his mayoral platform on. Gay rights, the Kyoto Accord, gun control, parental rights and communist China are only a few among the multitudes of heavy issues Whatcott wields in his campaign.

When asked about the affordable housing crisis currently enveloping Edmonton, though, Whatcott said, "I'm a guy who believes a guy shouldn't intervene too much in the free market." Whatcott believes a laissez-faire attitude is all that's needed in the Capital City.

Whatcott's views are backed by his Christian values, or as he puts it, the fact that "no person can separate their values from the job they do." (To be fair though, what Whatcott calls "Christian Values" are radical, and represent a very small portion of the Christian community.)

**THOSE VALUES** have led to Whatcott raising hell around the country for some time now. He organized Regi-

na's first (and last) Heterosexual Pride Day in 2001. The event was slanted towards anti-homosexual displays and speeches, prompting the City of Regina to abandon the event since then. He has travelled to various Canadian cities distributing anti-abortion and anti-homosexual flyers. His activism has attracted the atten-

## NEWS ELECTION

tion of legal authorities in Ontario, Saskatchewan and Alberta, leading to multiple arrests and investigations. The drastic nature of his activities bought him an interview with Ed Helms on *The Daily Show*, an interview his supporters believe was slanderously skewed.

While gay rights are not usually an issue in a mayoral election, Whatcott said that Mayor Stephen Mandel has ventured into these areas, and Whatcott believes that Mandel has been the source of heterosexual persecution for some time now.

"Mayoral platforms have already dealt with these issues, such as hate crimes legislation, which protects homosexuals," Whatcott said. "It's not like we're talking about chopping off homosexual heads—we're just activists."

He cites the gay pride parade as a

municipal object of support for homosexual activity, but Whatcott will tell you he isn't doing this out of a hate for homosexuals. "Homosexuals are dying of AIDS at 20 because of rectal intercourse," he said. "And I want to change that."

In a campaign flyer distributed to Edmonton homes, Whatcott explains how he will create a safe, socially conservative climate by disbanding the Edmonton Hate Crimes Unit, which, according to the flyer, is currently investigating him for the distribution of flyers criticizing homosexual behavior. The pamphlet sees the police unit as a threat to free speech and religious liberty, and a waste of taxpayer's money. Whatcott would also like to prevent homosexuals from being placed in positions of influence within the Edmonton Police Service in order to protect the mandate "To Serve and Protect."

**A LESS CONTENTIOUS** issue in Whatcott's campaign is that of parental rights. "Unfortunately, in Canada, parental rights have been eroded," Whatcott said. "A lot of municipalities want to hold parents accountable for the actions of their children, which is all right and good except they've taken away the tools to discipline your children."

He also believes parents need to have more control over what their

children are learning. "Many parents are not comfortable with their children being indoctrinated into homosexuality," he said. "Parents are losing the right to raise their children."

"Other people who ushered in social change, Martin Luther King Jr, had to respond to critics who called them radical," he continued, explaining how he deals with criticism of his political and religious views. "I believe that my views are right and that Edmonton is ready for it ... Does that mean I'm going to win? Not at all, but you've got to start somewhere ... Scripture is true and unchanging and that's where I base my beliefs."

Another major contention for Whatcott is the problem the Kyoto Accord poses to the economy. "As mayor, you have to deal with business, [and] when you can't find a job, then Kyoto is a real issue," Whatcott stated, noting that he doesn't believe the mainstream inclination that emitted gases are destroying the ozone or raising the temperature of the earth. "Before cars were invented, volcanoes, cow farts, erosion and other sources released carbons into the atmosphere."

Whatcott is unfailing in his disbelief of scientific facts, even that of some very reputable scientists. "David Suzuki has been wrong before," he said. "He belongs to a group that wants to limit

the number of people on earth, and just have animals running around."

"When I look at common sense, it's actually lunacy to destroy our industries and ruin people's lives," Whatcott continued, suggesting that the science backing the greenhouse effect is flawed. "It's just stupid to waste public dollars on discredited information."

**WHEN ASKED IF HE** intends for his personal beliefs to shape his political ones, Whatcott doesn't deny the connection. "We all have morality that comes from somewhere," he elaborated. "The teachings of the church are true and tested."

Whatcott says that his goal is a simple one: "Bringing people back to the Creator and Lord."

"Apart from the grace of God, there goes I," Whatcott said about the basis for the ideas behind his campaign. "I was drug addicted and sexually immoral at one time, but the lord has saved me and I am only following his teachings."

Some people are calling this civic election a circus, while others think that it is boring, suggesting that Mandel has no immediate competition. Whatcott is putting serious effort into his campaign despite these claims. The election will reveal, soon enough, how the free market reacts to Bill Whatcott. ▽

## In the Box is out of the box for another season

### HOCKEY IN THE BOX

JANE YOUNG AND TB PLAYER  
inthebox@vuwweekly.com

After an off-season that pretty much started sometime in early March, the gaudy, guilty distraction that is another Oilers season is about to begin. This is "In The Box" where hockey has been quietly slipped into since the days of Andrei "The Tank" Kovalenko and Marius "the Polish guy with the Bond Girl wife" Czerkawski. Put on the foil. It's hockey time again.

**(JUST LIKE) STARTING OVER** This year, far more than others, is a real turning point for the team. Here are the ins and outs:

**OUT:** Stanley Cup Finals hangover, whining

about Pronger, Smyth, Smith, Simpson, Lupul, Bergeron, Horcoff's assured first line centre role, a shot at the playoffs without a shitload of luck, Howson, horizontal stripes and full armbands, and Sykora.

**IN:** Penner, Sanderson, up to three of Coglian, O'Marra, Nilsson, Gagner and Brodzia in the lineup, Garon, Souray, Stoll and Moreau (with working Head & Shoulders), Pitkanen, Tarnstrom v2.0, Grebeshkov, an actual AHL affiliate, a WHL team to watch when you don't have hundreds to spend, lowered expectations, glorified practice jerseys and the chance to boo the (ack) Flames AND Keenan. That part is double fantasy for those who need villains. DY

**INSTANT KARMA!** My take on the new season: confidence is high. That is, confidence is high if you listen to the callers on

Edmonton's sports radio shows. Granted, it's a guarded optimism, but it all sounds so-very-optimistic nonetheless. Which seems rather odd to me, since this is exactly what we were hearing last season before it all went to crap. Remember how we all walked around with stars in our eyes after coming oh-so-close the year before? The Oilers were going to be even better than the previous year! They were going to be faster, score more goals and not miss ol' what's-his-nuts on the blueline at all. Then everybody got injured, people got traded, the Oil plummeted to the cellar and ol' what's-his-nuts won a Stanley Cup. I may sound bitter and jaded, but that's just because I am. TB

**WORKING CLASS HERO** I am sad Ryan Smyth is gone. I am sad Lowe traded him. I am sad he opted to play elsewhere. I am sad a deal could not be done when both

sides said it was what they wanted. I am sad that he now plays for the Colorado-Fucking-Avalanche. That being said, I will applaud him when he comes back because he was a great player here for a long time and a great person in the community. But I am still an Oilers fan and time does indeed move on. So I will applaud just as loudly when Matt Greene crushes him into the boards. I'm sure Smyth wouldn't want it any other way. TB

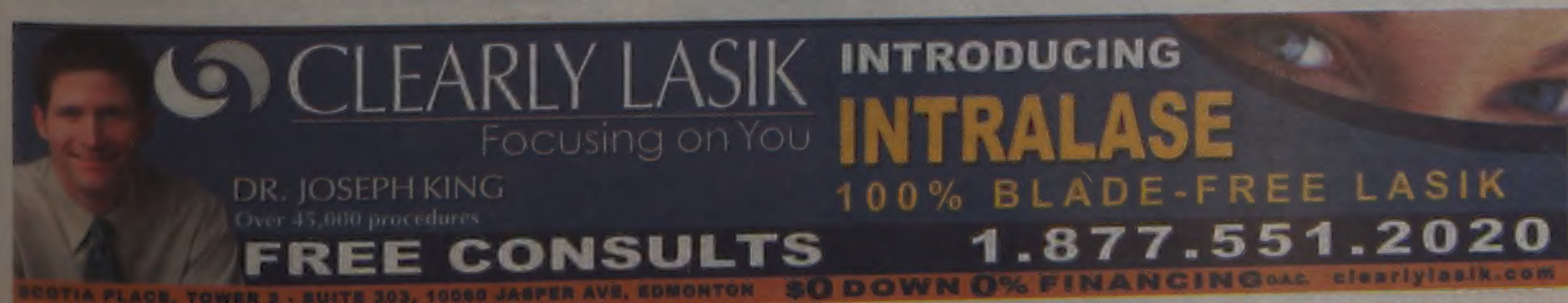
**HAPPINESS IS A WORN JERSEY** Yes, everyone's seen the new duds by now, and everyone has their own opinion. Now I'm going to give you mine. Why? Because I want to. Anyway, Reebok, er, sorry, RBK, came out with its redesigns for all the jerseys in the NHL. Overall, I give the whole thing a "meh". Of all the redesigns, I think they can be divided into four categories.

**1. CLASSIC:** Most of the original six teams managed to get through the redesign unscathed. In fact, I think Boston may now have the best duds in the league. The exception to this would be Toronto, who fit into the next category.

**2. PRACTICE JERSEYS:** Also fitting under this heading would be your own Edmonton Oilers. And most of the other teams in the league. Really, they're just kinda boring. At least we went without flags on the shoulders.

**3. SURPRISINGLY GOOD:** The Kings, Coyotes and Wild all managed to escape with pretty decent looks.

**4. GOD-AWFUL:** Just what fans of the Islanders needed: another reason to feel shame. TB



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# I (Heart) Boobs

HEALTH

## WELL, WELL, WELL

CONNIE HOWARD  
health@vancouverweekly.com

It's Breast Cancer Awareness Month again, and with one in nine of us expected to get the disease, it isn't something to be complacent about—which we're not, not if the abundance of pink ribbon campaigns is any indication. But I think we are a little confused.

There is the question of motive of course, with campaigns like Estee Lauder's. "Will you join us in the fight?" they ask, as they sell beautiful women, creamy skin and sultry eyes for a million dollars an ounce.

But the bigger issue is one of focus—where is it we're actually putting our money and energy? Modern cancer therapies do offer more hope than they once did, and, grueling as they are, do save lives, though not near often enough. I'm still not optimistic that pharmaceutical and genetic research will eradicate the disease, which is what we really want. The two genes that have been the focus of genetic research account for only a small percentage of breast cancer cases.

Men get breast cancer too, by the way, and with moobs an ever-growing phenomenon, this is something not to overlook. Fat tissue, whether in men or in women, is

metabolically very active, converting testosterone to estrogen—and high estrogen levels, we now know, are a big problem. Tamoxifen, by the way, the anti-estrogen drug often used for those who've already had a brush with the devil, and which is sometimes recommended for adolescent boys feeling anxiety over their moobs, comes with serious risks of its own, and there are plenty of safe alternative natural ways to shed excess estrogen and balance hormones.

Standard prevention advice—staying active, keeping our weight down, eating well, not drinking too much, not smoking—is all good, and reduces our risk, but is all too often not enough.

Keeping our weight down is important of course, especially given that estrogens accumulate in fat tissue, and given that even good estrogens eventually metabolize into bad ones, and that total lifetime exposure to biologically active estrogen is a major player in breast cancers.

For many of us however, keeping our weight down is the challenge of our lives. Some people exercise, take in a minimum of calories (a level I'd likely pass out on), feel chronically hungry and short on energy, and either stay put at a certain point of extra weight, or worse, continue to put on weight.

These people should not be taking in even fewer calories, nor should they necessarily be exercising more. Some of us are running on fumes, not really using the calo-

ries we take in for energy, just storing them.

**SOMETIMES GETTING TO A** better weight is about getting more sleep, and eating differently, even more. It's about correcting nutritional and endocrine imbalances. It's about reducing insulin over-production and insulin resistance, which we do by minimizing the fast-acting carbs found in most breads and cereals and crackers, and by rediscovering good fats, good proteins and the complex carbs found in vegetables or whole grains. Insulin resistance is also reduced with regular bits of exercise throughout the day, which are often more effective than a couple of gruelling weekly bursts at the gym.

And sometimes weight management is about a liver overhaul, so it can properly do its job, flushing fats, toxins and excess estrogen—which brings me back to those thousands of breast cancer cases that we can't seem to pin on any known risk factors.

We will not win the battle against breast cancer until we have laws against chemical fertilizers and pesticides, until we have treatment systems that filter birth control hormones and heavy metals from our water supply, until we quit dumping dioxins into our air supply.

A ray of hope though, and a reason to catch some rays this winter. Vitamin D is a powerful prevention—populations with the highest levels of vitamin D show the lowest rates of breast cancer. ▽

## ISSUES

Issues is a forum for individuals and organizations to comment on current events and broader issues of importance to the community. Their commentary is not necessarily the opinion of the organization they represent or of the Weekly.

## Don't just vote— Take back your city

BILL MOORE-KILGANNON / [pialberta.org](http://pialberta.org)

Democracy is much more than voting—it is about advocating for the type of community you want to live in.

This is the message that student associations, unions and individuals are rolling out across the province during the municipal elections. Many groups have come together to coordinate a campaign called Take Back Your City to challenge young people to get involved in the democratic process.

The first step to getting involved in the municipal elections is to ask yourself, "What kind of city do you want to live in?" Do you want a city that is committed to supporting strong environmental policies, affordable housing and funding for arts and recreation facilities? Maybe you are concerned about why so many people are working harder but are not able to really earn a living that supports their families.

Instead of just complaining to friends about these issues, you can do something about it by taking the next step to making your voice heard.

Candidates need to hear from people about the issues that matter, and they need to clarify where they stand. To facilitate this process, the student unions at MacEwan, NAIT, Concordia College and University of Alberta have set up candidate forums for each of the six wards in Edmonton. These forums are a great way to put pressure on the candidates to respond to the questions and issues that are of concern to young people in this city.

For those people who do not have the time to go to a forum, The Take Back Your City campaign also has an extensive survey that has been sent to all municipal and school board candidates. The municipal candidates' survey delves into critical public interest issues that range from the environment, affordable housing, poverty and infrastructure funding.

Municipalities can have an important impact on environmental issues in many ways.

For instance, with civic responsibility in areas such as waste management and infrastructure development, the Federation of Canadian Municipalities states that 55 per cent of the country's greenhouse gas emissions can be influenced by decisions made by cities. How we build our cities, provide support for expanding public transit systems, increasing access to bike routes and committing to greening our city's fleet of buses and cars, will all have a significant impact on our environment.

Affordable housing is also a pressing social problem that is of great concern to young people. While all candidates say they are concerned about afford-

able housing, there are many different approaches to address this issue. Some candidates are in favour of simply giving support to developers to build affordable housing, while others are committed to more extensive ways to address the issue, requiring all-new developments to build a range of housing types would make sure that there is a large supply of affordable housing throughout the city.

There are also many people who want city council to establish a living wage policy. This policy would be similar to the ones established in over 100 US cities that make sure not-for-profit organizations and businesses receiving grants and contracts from the city are paying all employees above a municipally defined living wage. These policies have been very effective and easy to administer, and would demonstrate that the city is committed to make sure that people who are working 35 hours a week are not forced to live in poverty.

**OUR CITIES ARE FACED** with increasing infrastructure deficits and demands for new infrastructure to support new developments. Some candidates want to privatize public services like water delivery and sewer systems, while others disagree that this will provide any benefit to citizens. There is a very strong lobby from certain segments of the business community to turn more public infrastructure projects over to the private sector, even though there is no evidence to show that these contracts will save our city money.

The school board elections are also important opportunities to engage the candidates on critical education issues. The candidates need to explain where they stand on issues such as funding priorities, support for special needs children and how to address school closures.

As more people take these steps to engage in the democratic process, city council and school board candidates will see that we are looking for positive solutions to the critical issues facing our communities. By doing more than just voting, you will have an influence on the decisions that impact on your community and the quality of life we have in this city.

Please go to the [takebackyourcity.ca](http://takebackyourcity.ca) to learn more about the campaign and where your candidates stand on the issues. ▽

*Bill Moore-Kilgannon is the executive director of Public Interest Alberta, an Edmonton-based, non-partisan, province-wide organization focused on education and advocacy on public interest issues.*

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# Iran's running on heavy, heavy fuel

COMMENT

## DYER STRAIGHT

GWYNNE DYER

gwynne@vueweekly.com

Iranian President Mahmoud Ahmadinejad's two recent speeches in New York, at Columbia University and then at the United Nations General Assembly, have stirred up the usual storm of outrage in the Western media. He is a strangely naive man, and his almost-but-not-quite denial of the Holocaust—he called for "more research," as if rumours had recently cropped up suggesting that something bad happened in Nazi-occupied Europe—was as bizarre as his denial that there are any homosexuals in Iran.

But he is not a "cruel dictator," as Columbia University's president, Lee Bollinger, called him. He is an elected president who will probably lose the next election because of his poor economic performance in office. Nor does he have dictatorial powers.

Indeed, in the areas that matter most to foreigners—foreign policy, defence and nuclear questions—Ahmadinejad has no power at all. Those subjects are the sole responsibility of Iran's unelected parallel government, Supreme Leader Ayatollah Ali Khamenei and the Guardian Council.

So ignore the capering clown on the stage. Instead, let's analyze the drumbeat of accusations that Iran is seeking nuclear weapons with which, as French President Nicolas Sarkozy warned the General Assembly, it could "threaten the world." Does it have a nuclear weapons program? Could it threaten the world, even if it did? And why does the rhetoric about the Iranian nuclear threat sound so much like the rhetoric about the Iraqi nuclear threat five years ago?

We know that there once was an Iranian nuclear weapons program, but that was under the Shah, whom Washington was grooming as the policeman of the Gulf. After the revolution of 1979 the new leader of the Islamic Republic of Iran, Ayatollah Ruhollah Khomeini, cancelled that program on the grounds that weapons of mass destruction were un-Islamic, although he retained the peaceful nuclear power program.

**THEN CAME THE** Iraq-Iran war of 1980-88, in which the United States ultimately backed Saddam Hussein although he had clearly started the war, and despite the fact that he was known to be working on nuclear weapons. Despite their

Islamic reservations, the Iranian ayatollahs sanctioned the re-starting of the Sha's nuclear weapons program in 1984 to counter that threat. That is when they began work on the uranium enrichment plant at Natanz that figures in so many American accusations.

When peace returned in 1988, work at Natanz slowed to a crawl. After Saddam Hussein's foolish invasion of Kuwait in 1990 led to his defeat in the first Gulf War, and United Nations inspectors dismantled all of his nuclear facilities, Natanz seems to have stopped functioning entirely. It was only in 1999 or 2000 that work started there again—and in 2002 an Iranian opposition group, the National Council of Resistance of Iran, a political front for the outlawed terrorist organisation Mujaheddin-e-Khalq, revealed what was going on at Natanz.

**THE IAEA FOUND NO** evidence that Iran is working on nuclear weapons, which is why since 2005 the issue has been transferred to the UN Security Council, where political rather than legal issues determine the outcome. The Security Council has imposed mild sanctions on Iran, and the United States is pressing hard for much harsher ones. It also threatens to use force against Iran, but for all the overheated rhetoric there is still no evidence that Iran is doing anything illegal.

Why did it re-start work at Natanz seven or eight years ago? Probably in response to Pakistan's nuclear weapons tests in 1998 and the subsequent overthrow of the elected government there. Iran is Shia, Pakistan is largely Sunni and home to some quite militant extremists. They are not in power now, but Iranians worry that one day they might be, so they are taking out an insurance policy.

The enrichment facilities may be solely for peaceful nuclear power now, but they would give Iran the ability to build its own nuclear deterrent much more quickly in a panic. And if it had nuclear weapons, would it really "threaten the world," as Presidents Bush and Sarkozy allege? Why would it do that? And how could it hope to escape crushing retaliation if it did?

President Ahmadinejad is a profound embarrassment to his country, but the grown-ups are still in charge in Iran. ▽

*Gwynne Dyer is a London-based independent journalist whose articles are published in 45 countries. His column appears regularly in Vue Weekly.*



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Some time ago, Ross told me that when he died he didn't want the people he knew to just tell stories about what a great guy he was, because he felt that that wasn't entirely true. He said to me, "If I go, make sure nobody forgets what an asshole I was."

And then, to the great surprise of everyone he knew, he did go.

Two months ago I had occasion to be in the paper with my band. I submitted a press release and a promo photo, just like everyone else has to, and waited to see how it turned out. After the article had been laid out, it hit my desk to be copy edited. It was a well-written piece, I thought, and there was my carefully chosen promo photo right above it. I fixed a punctuation error and then put it on Ross's desk for final approval.

When the paper came out two days later, I picked it up and turned to the page with my story on it. After I had gone home, Ross had removed the photo I had supplied and inserted a picture of me passed out on the floor after a really great party, wearing nothing but tighty-whities and an undershirt, my skin covered in felt pen marks. It wasn't exactly what I had been expecting.

So it's with some small degree of self-satisfaction that I'm writing these words below this picture.

We'll never forget you Ross, and we'll never forget everything you did for us. —*Bryan Birtles*

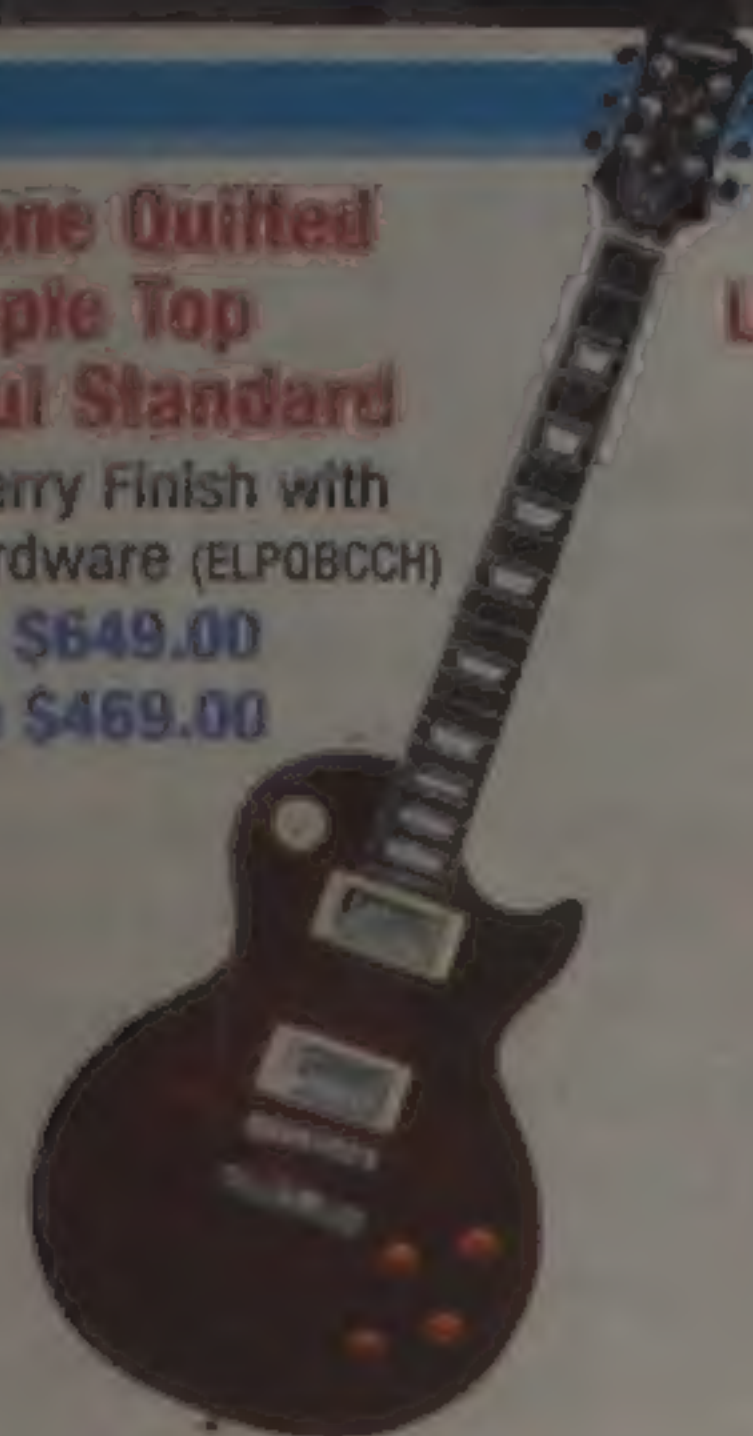


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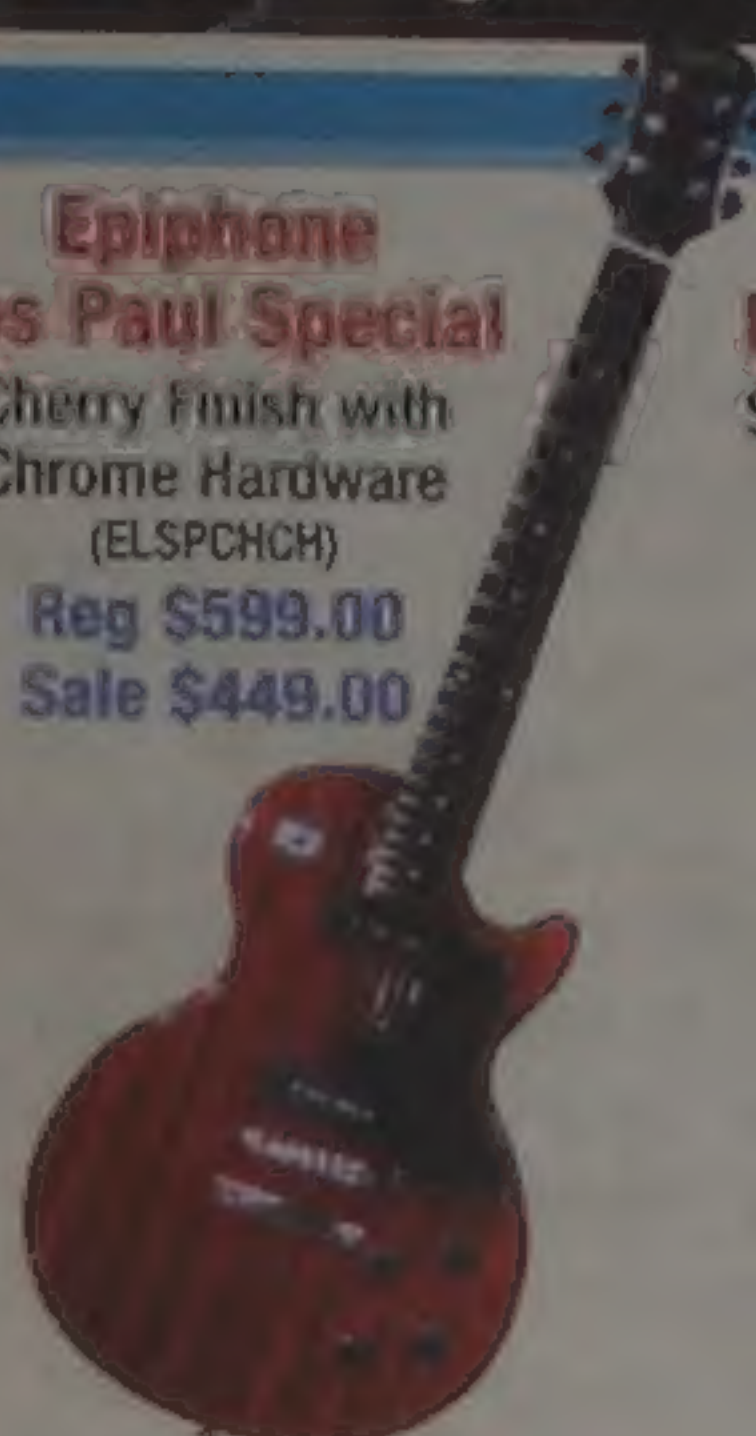
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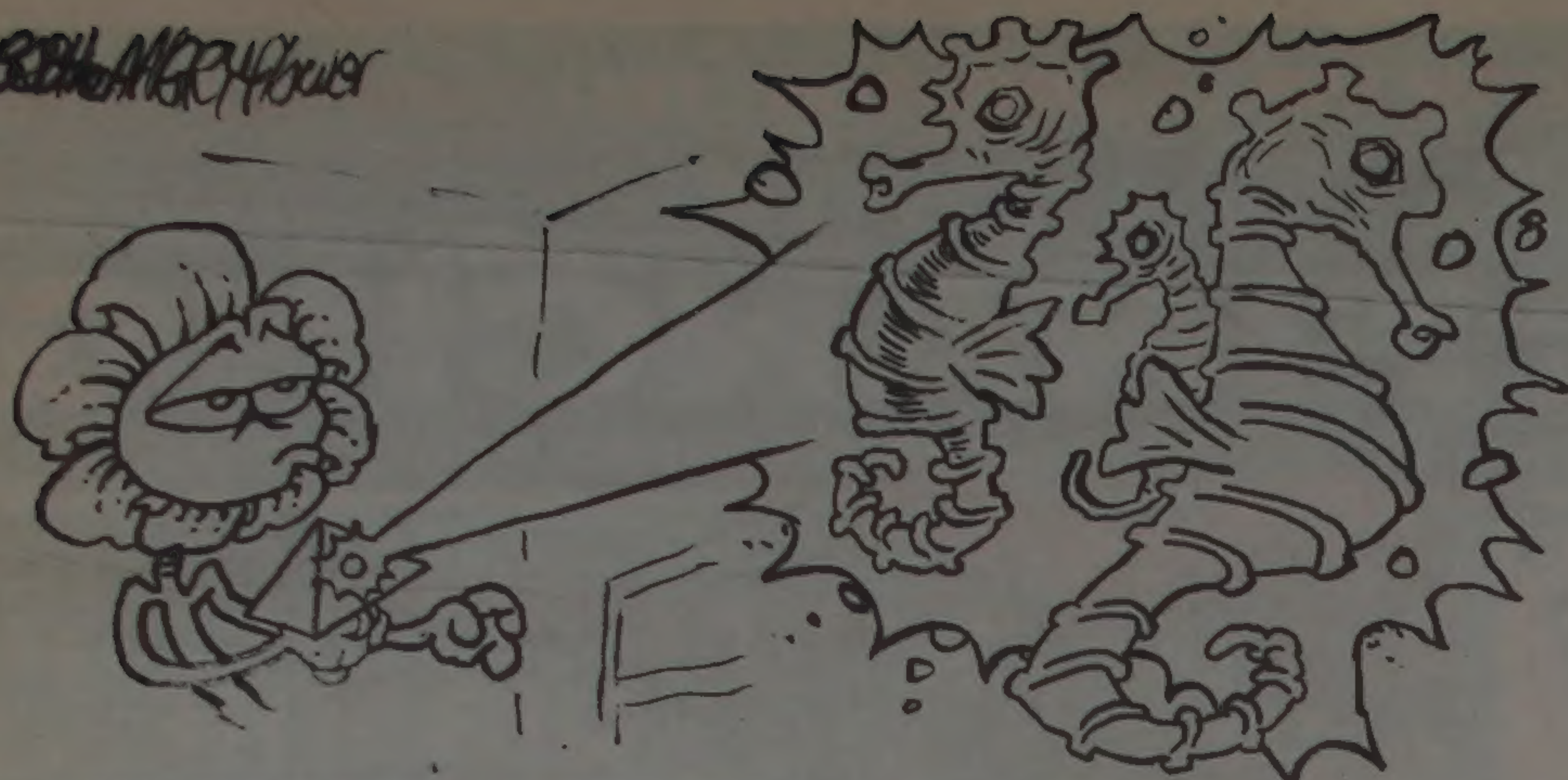
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BOB LANGRISH



# Heavenly Sword fails to deliver heavenly rewards

GAMES

## INFINITE LIVES

DARREN ZENKO  
infiniteives@viveekly.com

A few weeks ago I managed to haul myself down to the offices of Edmonton's BioWare Corp, picturesquely situated at the terrifying crossroads of the Whitemud and Calgary Trail, for a little taste-test of the company's upcoming (Soon! So soon!) Xbox 360 RPG, *Mass Effect*, and ... yeah, it was a good time. In a piece in the venerable *Toronto Star*, I particularly singled out for praise the cinematic style and life-like modeling in the conversational sections of the game. The Console Wars being hot and bloody as they are, it took no time for a Sony rep to take the opportunity to mobilize an email counterpunch: "I'm going to send you a copy of *Heavenly Sword* tomorrow. I think it will make you rethink the statement about a game having 'the most cinematic polish you've ever seen.'"

*Heavenly Sword*. The PS3's high-profile action title had slipped easily off my radar. Well, not really off my radar; it was still there, but inessential, like a cloud formation or flock of migrating geese. This was partly for reasons mentioned in last week's column—the seasonal shift of my mood toward cozier, slower-paced, more involving cocoon games—and partly because I'm kind of prejudiced against straight-up hand-to-hand action games no matter what the season. Beat-em-ups are the bullshit barroom blues of videogaming, variations on tired rhythms and themes, differentiated only by technical razzle, rarely aspiring to more than competent familiarity. *Double Dragon* is gaming's *Hoochie Coochie Man*.

But I'm an open-minded (or at least ajar-minded) guy; I'll give things the benefit of the doubt. For every four dozen Blues Hammer-type combos there's gotta be one Immortal Lee County Killers, right? I take the example of *God of War II*, a

goddamned rush of brilliance right out of the gate that [hyperbole alert] redefined Awesomeness. How much poorer would I have been if I'd let my anti-beat-em-up prejudice keep my head in *Oblivion* and never experienced the life-changing Oh shit Oh shit Oh HOLY SHIT that was *GoWII's* first damned level? So, I gave *Heavenly Sword* a shot.

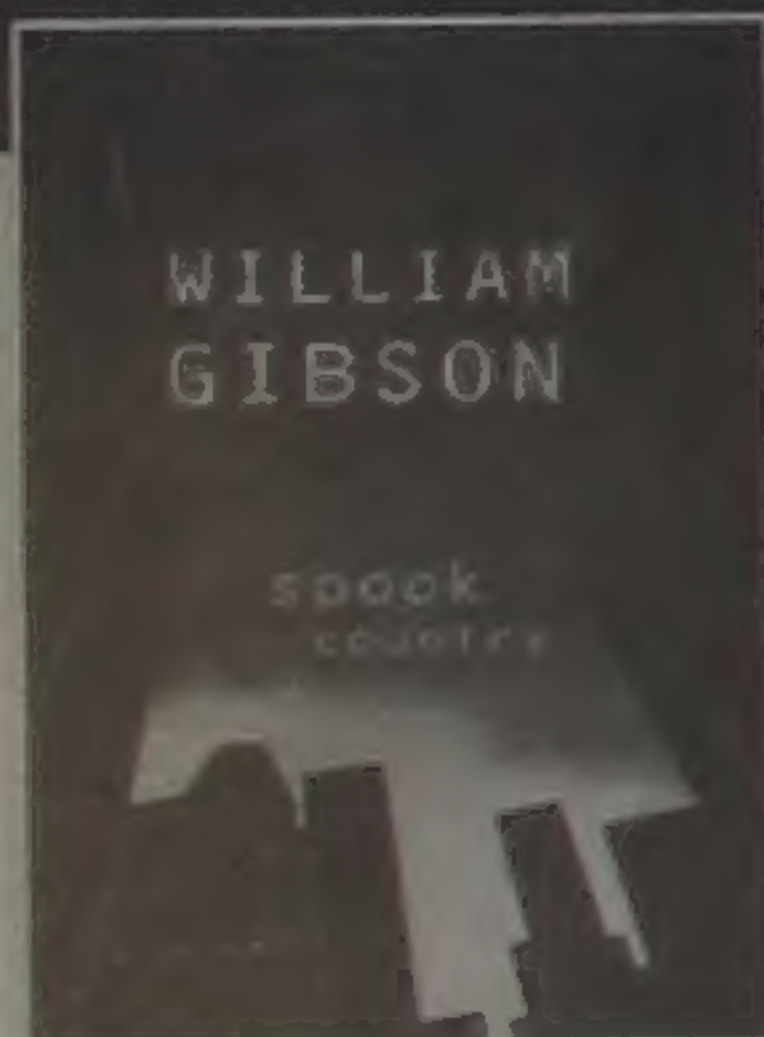
**WELL, MY SONY GUY** was right. The cinematic visuals are fantastic. The motion-capture work was done by Peter Jackson's WETA people down in New Zealand and directed by Andy "Gollum" Serkis—who also plays the role of the deliciously lunatic heavy, King Bohan—and while not in a league with top-tier feature CGI (have you seen *Advent Children*?) it definitely sets the bar for in-game movies. Bodies move with natural grace (or gracelessness), and up close we're treated to a richness of twitches, ticks and crinkles that brings the characters' faces to life. The voice work, too, is generally far above the videogame standard, for which I am thankful. The plot's, you know ... whatever—prophecy, doom, evil king, magic sword, father issues, the usual—but all in all, *Heavenly Sword's* internal movie is a decent little sword-and-sorcery short.

And there's the problem: a movie isn't a game, and *Heavenly Sword*, the game, although gussied up with some technical depth and indifferent mini-games (shooting galleries and reflex segments), is the same monotonous slog through hordes of spear-carrying identiclones that gamers have been button-mashing their slack-jawed way through for twenty years. Hear the rhythm with me now: "Hah-hoo-yah-HOO! Hah-hoo-yah-HOO! Hah-hoo-yah-HYAAA! Ha-hoo-yah-HOO! etc." That's the exhausted cadence of the brawler, and it takes more than high-def, cell-processed, individual-hair-rendering graphics and expensive CGI pantomimes to make it worthwhile in 2007.

Did I "rethink the statement about a

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WILLIAM GIBSON

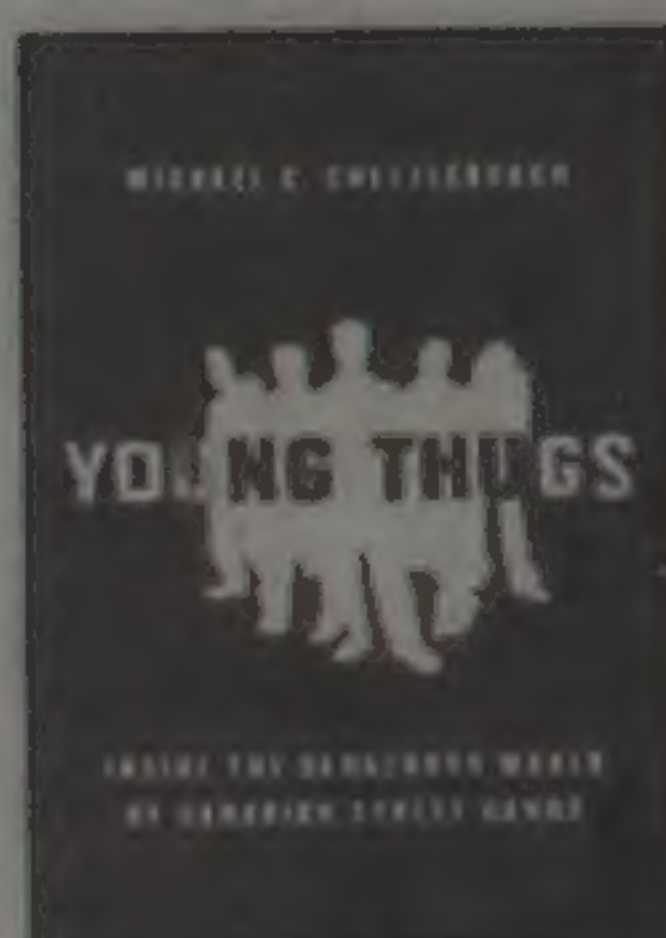


**William Gibson**  
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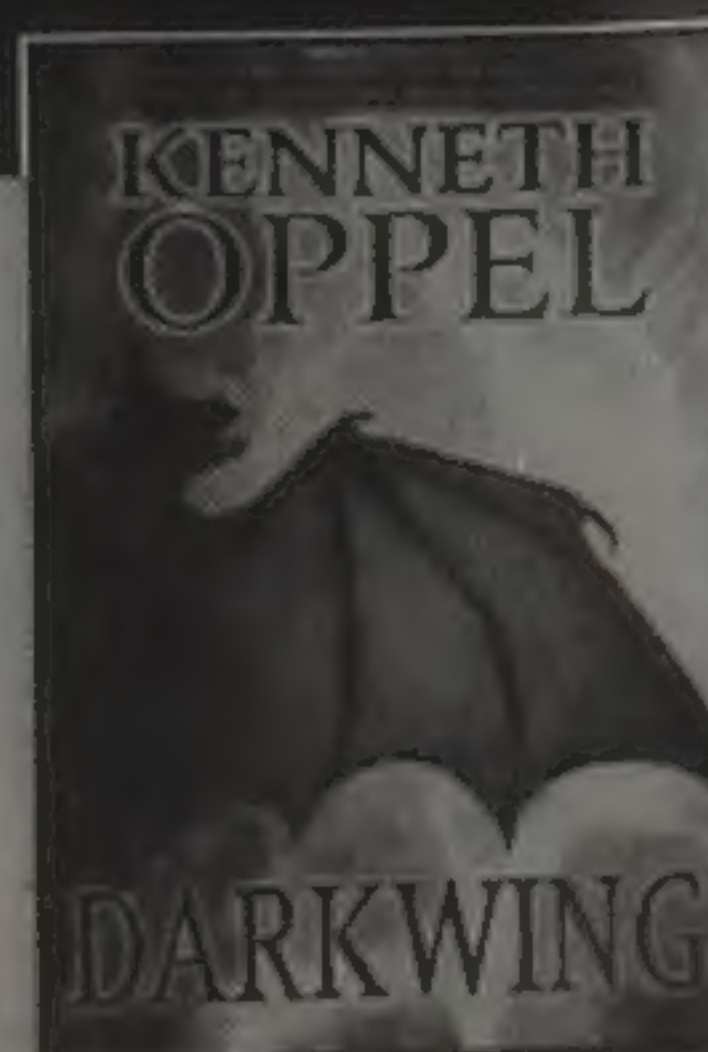
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# "The Americans are coming, the Americans are coming"

JAY SMITH / jay@vancouverweekly.com

**I**t's a very dire situation, so I'm going to try to talk about it with a sense of humour," says Heather Mallick about her upcoming lecture, "Pox Americana? How the US will take over Canada."

Blending humour into the analysis of ominous politics is Mallick's trademark. The columnist—she presently writes "Stand on Guard" for CBC.ca and a feminist column for *Chatelaine* magazine—has always looked for the lighter side of gloom.

Mallick's lecture, the second Melting Lecture on the Future of Canada, will attempt to inject some lightness into the especially cloudy forecasts brought about by Security and Prosperity Partnership (SPP).

This shadowy scheme is "a plan by Canadian and American business leaders and extreme right-wing politicians to create North America as one," she

explains. "It's a plan to blend almost everything in Canada and the United States—to merge foreign policy, health, food, law, transport, share more energy, and I do believe that water is going to be on the table."

The Counsel of Canadians considers it in line with other, defeated, integration plans like the Multinational Agreement on Investment (commonly known by its acronym, MAI) and the Free Trade Area of the Americas (FTAA). Civil society's educated opposition to these plans was largely responsible for their respective downfalls; Mallick hopes that spreading the word about the SPP will trigger a similar fate.

"It's been going on for several years," says Mallick. "Every time they have a summit of Canadian, American and Mexican leaders, business leaders meet, too ... so the CEOs of General Electric, Merck and Walmart get to meet with the leaders of North America



PREVIEW

THU, OCT 4 (7:30 PM)

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We don't, but the CEOs do

"They try to keep everything low-key," she adds, "so I want people to know about it."

**APART FROM ATTENDING** her lecture, Mallick suggests that the curious check out Michael Byer's article in the latest issue of *Adbusters*, and also his book, *Intent for a Nation: What is Canada For?* "It's really cheering, really good," she says, since depression oftentimes seems the inevitable consequence of these sorts of geopolitical enquiries.

And, in addition to disseminating information about the SPP, Mallick intends for her lecture to be a crash

course in "how Canadians can stand up for themselves, fend off the Americans as they try to grab us. We have water, a lot of natural resources—the Americans want to grab us as the empire dies. The fact that this is happening at the same time as global warming makes Canada a jewel."

Canada's stereotypical aversion to conflict with our Southern neighbour, combined with Stephen Harper's obvious America-philia and the wholly under-publicised evolution of the SPP has led Mallick to call it our "Surrender Power Project." Accordingly, expect there to be a very audible battle cry when she speaks on Thursday night.

"We're going to lose if we don't fight," she says. "I think Canadians should be proud and strong and willing to stand up for themselves. The Americans are not so powerful. They're failing and disliking around the world. We can do it." **V**

## INFINITE LIVES

CONTINUED FROM PREVIOUS PAGE

game having 'the most cinematic polish [I've] ever seen.'? Yes, a little, but not because of *Heavenly Sword*—rather, I'm starting to wonder if maybe I wasn't a little bamboozled by the film-grain filter BioWare applies to *Mass Effect's* visuals, tricked by special effects into a Pavlovian "I'm watching a movie!" response. *Heavenly Sword*, the game, has no cinematic polish to speak of; *Heavenly Sword*, the game, exists only as an overly elaborate NEXT CHAPTER function to *Heavenly Sword*, the cliché-but-competent fantasy

I'm singling out *Heavenly Sword*, here, but the same applies to games across the board. RPGs, FPSes, RTSes ... the whole acronymic spectrum of videogaming is bound to the action-cutscene-action-cutscene model where watching a second-rate computer-animated puppet show is the "reward" for sinking time into the game. This is no way for the form to progress; spending millions on cinematics for a reheated brawler is antithetical to game art. If games are going to move forward, narrative (along with the other bits of art and craft that comprise a game) needs to be integrated with, informed by, and contributing to gameplay. We buried the 3DO and full-motion-video games in 1995; we need to leave movie-envy in that same shallow grave. **V**

## TOP 10 RINGTONES

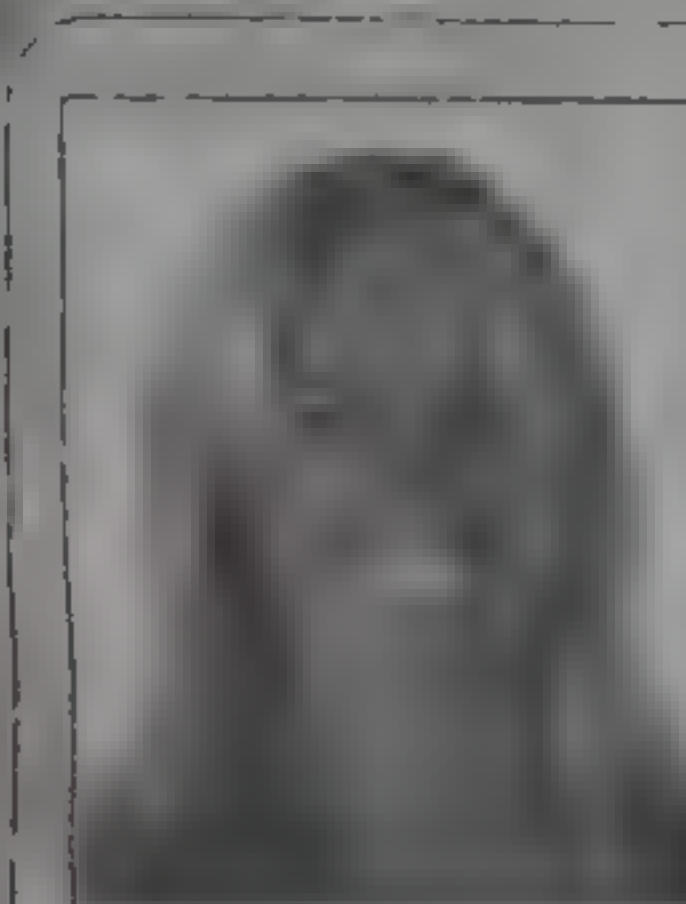
- 1) Stronger  
Kanye West
- 2) The Way I Are  
Timbaland (feat. Karl Hilton, D.O.E.)
- 3) Beautiful Girls  
Sean Kingston
- 4) Crank That  
Soulja Boy Tell 'Em
- 5) Party Like A Rock Star  
Shop Boyz
- 6) Crazy B\*tch  
Buckcherry
- 7) Super Mario Bros  
Super Mario Bros.
- 8) Paralyzer  
Finger Eleven
- 9) Umbrella  
Rihanna
- 10) Buy You A Drink (Shawty Snappin')  
T-Pain

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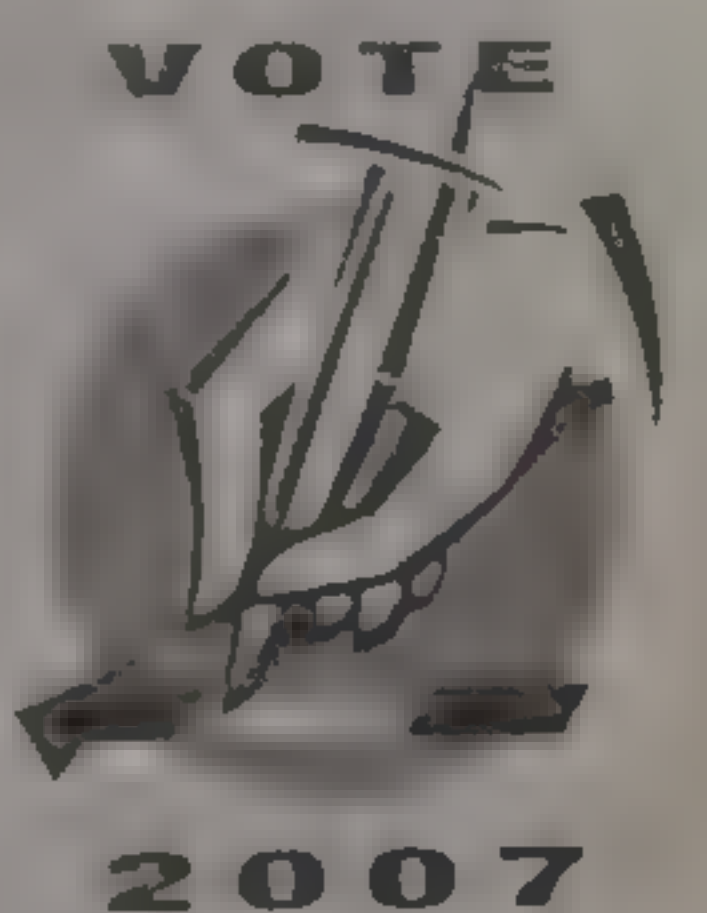
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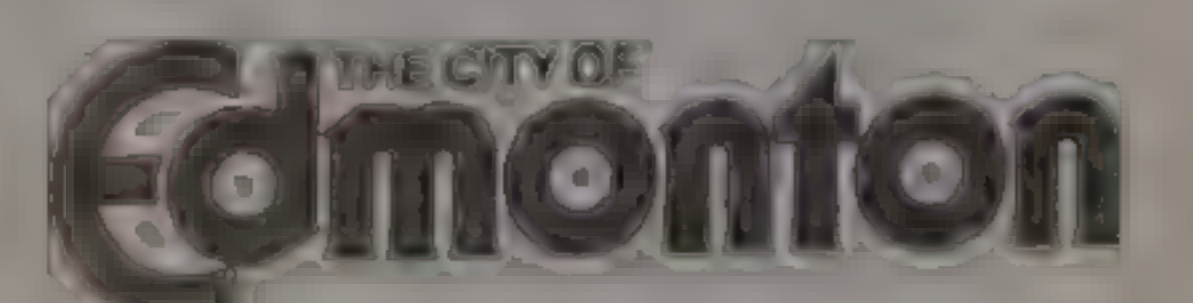
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# Daawat choo talkin' 'bout, Willis?

DAVID LAWRENCE / dlawrence@vuwweekly.com

**T**was a dark and stormy night ... but the cupboards were bare, and a bloke's gotta eat, right?

With its impenetrably opaque windows, **Daawat's** exterior certainly didn't give much away. However, since this is Edmonton and not Amsterdam, I'm confident that my entry through the mysterious doorway won't be met with any unbridled permissiveness.

Any lingering doubts were immediately dispelled. The interior was undeniably pleasant, and no one was doing anything inappropriate to a donkey (I spent far too much of my Dutch holiday in the wrong kind of shops). Size-wise, it was cozy without being cramped, and although the décor was definitely consistent with the essence of the proffered cuisine, it steadfastly resisted the twin temptations of Khazana-like opulence or New Asian Village-style obviousness.

We were greeted and seated promptly, then informed that we could indeed order from the regular menu even though there was a buffet on offer. Having been failed in this regard by some of Daawat's competitors in the past, this liberty is greatly appreciated.

Post menu and plate distribution, The Vegan (my dinner companion) and I indulged in one of our not altogether uncommon exchanges of indifference. She didn't seem to think that a fridge with over 100 varieties of beer (imported \$5.50, domestic \$4.50) is cause to wet the bed, while I was equally unmoved by her "we have these plates

INDIAN

DAAWAT: THE INVITATION  
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at home" epiphany. Those pesky Swedes have a lot to answer for. I ordered a Kokanee Gold. (Look, I'm Scottish, it's adventurous for me.)

We painted over the conversational cracks like seasoned pros and afforded the menu our undivided attention. Most meat entrees came in at \$14.95, with veggie dishes a more modest \$10.95. As all the usual suspects were present, we wasted no time in ordering steamed rice, naan bread, lamb vindaloo and bhindi masala. Past experience dictates that appetizers are forsaken in the name of actually finishing entrees and sundries without eating ourselves ill. I seldom leave an East Indian restaurant hungry.

Fascinating fact time: the UK consumes more curry per capita than any other country in the world. Further to this, in my home town of Glasgow, it's possible to eat Indian food from a different retail outlet every single day of the year without patronizing the same establishment twice. Where curry's concerned, I know my ass from my elbow, and I'm not going to be impressed if my meal tastes of elbow.

**THE FOOD ARRIVED** looking uniformly excellent and elbow-free, but upon further investigation, I was alarmed to discover that my vindaloo came with a double dose of deal-breakers.

Firstly, it's not hot, in the spicy sense of the word. At all. How is this even possible? When I order a vindaloo, I sign up for the works: blinding sweat, swollen tongue, dizziness and the dreaded morning-after Johnny Cash Syndrome, aka the Ring Of Fire. In vindaloo, no pain means no gain, and I have absolutely ZERO tolerance towards any concession to the wimpy western palate.

However, the dish is nothing short of a taste sensation. Even I couldn't deny that the sheer flavour factor negated the heat issue completely. My innards breathed a sigh of relief.

Somewhat disarmed, I shifted focus to my second concern. The lamb was on the bone. My objection to this was rooted in simple logistics, ie that the bone takes up precious lamb-space. However, upon actually tasting the lamb I was forced back into my corner once more. It was without doubt the most tender lamb ever to have frolicked in my mouth.

Such was the succulence of my lamb that I felt a pang of genuine pity for The Vegan. I reached out my hand in what I intended to be a gesture of sincerest sympathy. My body language clearly failed me, as I was informed that I am a patronizing asshole. Her bhindi masala was excellent, thank you.

Her okra and potatoes were cooked to perfection and, although the dish could have been spicier as well, the irrefutable abundance of flavour precluded any serious criticism. I left her to her foliage, so desolate in its utter lamblessness, and concentrated on



being smug about my own food and lifestyle choices.

**I FELT OBLIGED** to quiz our server on exactly how a place that had been open for mere weeks provided me with arguably Edmonton's best curry. I struck gold. Parkash Chhibber was not only our waiter, but the restaurant's manager.

A certified chef with 22 years of food industry experience, Parkash spent the last 18 months honing his skills at Daawat's 34th Avenue location. He attributes the elevated flavours to the freshness of the ingredients and the authenticity of the recipes themselves. Daawat's menu focuses exclusively on the cuisine of Northern India.

Unparalleled food aside, if Whyte Ave's new kid on the block enjoys an edge over the competition, it lies in its

philosophy. Everyone who comes through the door is an invited guest rather than a customer. The word "daawat" means "invitation," and Parkash applies this concept religiously, personally greeting every single person who braves the restaurant's enigmatic exterior. Everything about Daawat, right down to the background music, is tailored towards giving the customer the most genuine Indian dining experience possible without boarding a plane.

A third location is planned for Mayfield Common, a testimony to Parkash's determination to establish Daawat as the Edmonton source for authentic Indian food. He even has a slogan to accompany his undertaking. Eat with us, or go to India.

It's no "Frankie Says Relax," but you get the idea. **v**

  
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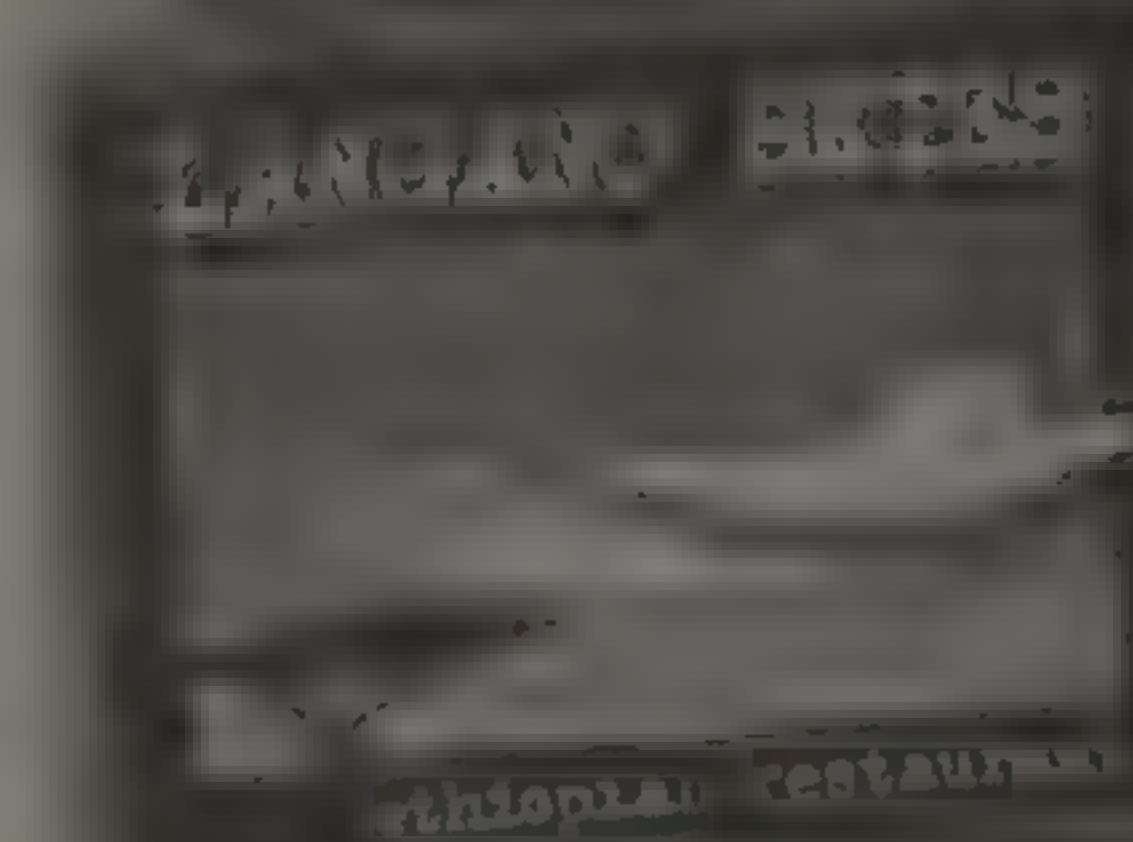
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# This Grizzly is far more bear-able

**SUDS!** **GREAT HEAD**  
JASON FOSTER  
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JASON FOSTER / gthead@vancouverweekly.com

The Canmore Folk Festival seemed like the perfect warm up for Edmonton's folk fest. Good music against majestic peaks and quaffing a cold beer seemed the perfect idea. Unfortunately, the Canmore festival site was alcohol-free. (A folk fest without a beer tent?)

Salvation came in The Grizzly Paw, Canmore's only brewpub and Alberta's smallest microbrewery. It was only a block and a half away from the main stage, which meant a shorter walk for beer than at Edmonton's rambling site.

The bustling two-story pub appears part ski chalet, part rustic mountain cabin. Its ample patio is well suited for kicking back in the sun and its cosy interior fits a post-ski drink nicely as well. A few too many tables give it a cramped feel, and the staff weave to prevent collisions. It also makes it a bit loud. However, once planted with a pint, I was more forgiving of the effort to squeeze in a few more people.

The Grizzly Paw has been in business for 11 years. Head brewer Brett Werner has been with the company since day one as a bartender and has been brewing for almost six years. "Our goal is to educate people as they drink," says Werner. "We get our customers used to drinking more substantial beers. We try to wean them over to our bigger beers."

The Paw offers six regular beers, plus a rotating seasonal. Grizzly Paw beers are slowly evolving. The bulk of the beers are built for accessibility, but they do like to put up one or two for those farther along in their schooling.

Their most basic is the Powderhound Pils, which is not pilsner at all. It is a pale lager with a subdued flavour and aroma. It offers an all-grain taste, which rounds out the body a bit. Most pale lagers have a high percentage of corn added to the beer.

The Beavertail Raspberry Ale is boring. It lacks a clear raspberry nose—admittedly hard to achieve—and the base beer is



bland. The Big Head Nut Brown Ale has more potential, offering a beautiful medium-brown colour and determined, off-white head. There are some subtle caramel and nutty flavours. However, the aroma is too weak and the overall beer is too thin, needing more boost on the specialty malts to bring out a smoother, more rounded flavour.

The Grumpy Bear Honey Wheat has a nice blend of graininess and sugary malt. However, the wheat is muted and the honey non-existent. It ends up as a pleasant cream ale. The Rutting Elk Red also has potential, offering fragrant caramel and nut notes along with some fruitiness. It is an enjoyable pint, yet like the rest of their line, it is thin for its style.

What saves the pub is its Indra Island India Pale Ale. A moderate grassy hop aroma (Nugget hops with a touch of Cas-

cade) welcomes you into the beer. A balanced crystal flavour meets the dominant hop flavour and bitterness. The highlight is the hops. The malt base is interesting but could use a little tweak. It may be slightly humble for a full-blown India Pale, but it is still an excellent pint.

The pub also makes a line of its own sodas for the under-18 set. In the last year or two, it has turned its attention to distributing bottled versions of its beer in Alberta liquor stores; look for the distinct yellow label.

Grizzly Paw may be an ideal mountain pub, with freshly-brewed beers that quench an adventurer's thirst. I am pleased its beers continue to evolve and grow as its clientele's palate matures. In a few years, this could be a destination pub for the beer gourmet as well as the mountaineer. ▽

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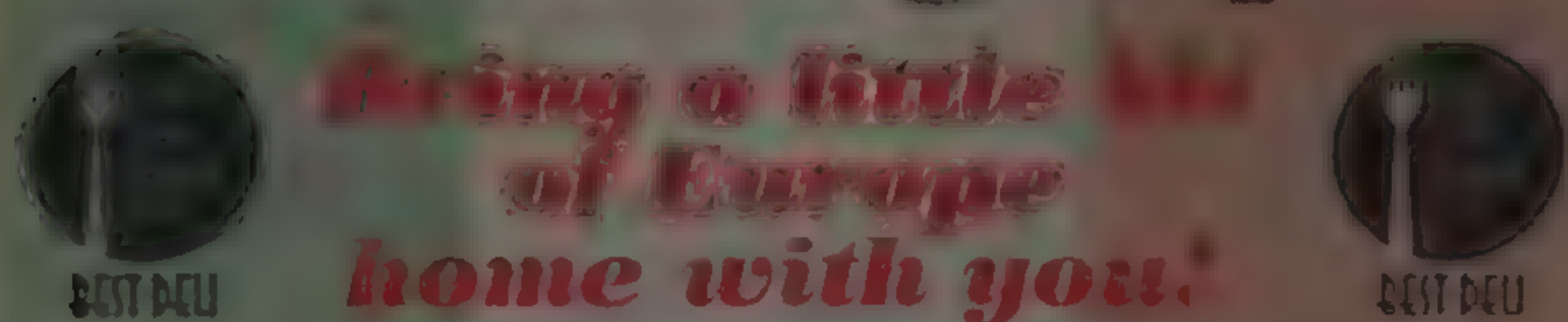
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## Y not C a B&B in BC?

JAN HOSTYN / [jan@vancouverweekly.com](mailto:jan@vancouverweekly.com)

I frantically searched for somewhere to stay in Victoria: procrastination had gotten the better of me and the getaway I planned with my daughter was in jeopardy. Places were either fully booked or available but dubious. Staying in a boxy, sterile room full of unidentifiable odours did not appeal.

In my search, Bed & Breakfast listings started popping up. Staying in a

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stranger's home had always baffled me, but I reluctantly investigated. Faced with the bleak alternatives, the thought of staying in a beautiful old home with character and charm

became a bit more enticing.

Still skeptical, I booked a room online at the **Abbeymoore Manor**, a period mansion nestled in a beautiful old neighbourhood just outside downtown Victoria. The reviews were unfailingly positive and, judging by the pictures, the place was stunning. Sleep didn't come easily that night. I tossed and turned and agonized over what I had done.

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The next day, one of the owners of the Abbeymoore phoned to confirm my reservation. She asked about any dietary restrictions and chatted warmly about the manor, things to do in Victoria and various little bits of this and that. Anne seemed genuinely friendly and interested, a welcome change from the typical hotel detachment. By the time I hung up the phone, my feelings of trepidation had been replaced with anticipation. Sleep was easier that night.

My daughter loves to travel and was thrilled with the surprise trip to Victoria. She embraced the idea of a truly wholehearted and her enthusiasm was definitely contagious.

**A FEW SHORT WEEKS** After we found ourselves in Victoria, comfortably settled into our seats on the shuttle that Anne had recommended. After a few brief stops, the shuttle left the hubbub of downtown and entered more serene surroundings. The trees were large and graceful, the streets quiet and peaceful, the flowers exquisite and the houses majestic. We pulled up to an impressive home and the driver announced "Abbeymoore Manor." I breathed a huge sigh of relief. So far, so good.

After maneuvering through the prominent iron gates, we hauled our luggage up the grand staircase. Pulling open the door, we were engulfed by the enchanting smell of cinnamon and sugar. We followed the short hallway into the main reception area. Dark wooden floors and walls were accented by the rich jewel tones in the rugs, couches and pictures. Glorious bouquets of fragrant flowers were everywhere. The whole effect was somewhat regal yet, still inviting and comfortable.

Anne greeted us graciously. She chatted cheerfully as she gave us a tour of the manor in all its luxurious glory. There was the elegant living room with the beckoning couches; the TV and CD player with an extensive library of DVDs and CDs; and the coffee table with a diverse mixture of inviting reading material. Off to the side was a bright and cheery breakfast nook where a basket of fruit and fresh cookies was always waiting in case of any sudden hunger attacks. On the upper level we explored an alcove where we could use the computer or grab a book from the library.

The amenities were extensive.

After grabbing a couple of CDs and settling into our room, we made our way back to the living room. Anne gave us welcome advice on where to go for dinner and we sank into the cozy couches.

My inquisitive nature got the better of me and I had to ask: what inspires someone to open their home to complete strangers?

Anne and Ian had never expected to be running a B&B, but the opportunity came up and here they were. The eclectic mix of people they encountered balanced the 24/7 nature of the job. They have "inn-sitters" for relief, people who come in and run the B&B when they need to get away.

**IN THE MORNINGS**, my daughter and I made our way down to the sunny breakfast room or settled in on the quaint patio, helping ourselves to a selection of juices, coffee and tea on the way. Crisp linens covered the tables adorned with fresh, vibrant flowers. China completed the setting, imparting a luxurious yet comfortable aura.

Fruit and daily baked goods were served first, followed by a hot entree. We were treated to fresh, juicy BC apricots and peaches mixed with yogurt and a touch of honey and orange, buttery maple pecan scones, vibrant raisin orange muffins and flaky croissants. Main courses included decadent blueberry cream cheese french toast and a rich, cheesy asparagus frittata. Finishing everything always presented a problem.

My daughter is a bit of a finicky eater but Marsha, one of the inn-sitters, catered to her whims and created special fruit plates for her every morning. She even asked my daughter what kind of cookies she should bake in the afternoons.

We thoroughly enjoyed our adventure. Our hosts were warm and approachable; the manor was comfortable yet elegant and the service superior. Little touches truly made it feel like we were welcome guests, not merely paying customers.

Give some thought to a B&B when planning your next trip. While there may not be freshly baked cookies, you'll certainly find personality and character, and maybe even a tantalizing aroma or two. ♥

Register for WRIT 0155, which runs Saturdays on Nov 17 and 24, for \$154. Visit [MacEwan.ca/writingworks](http://MacEwan.ca/writingworks) for details.

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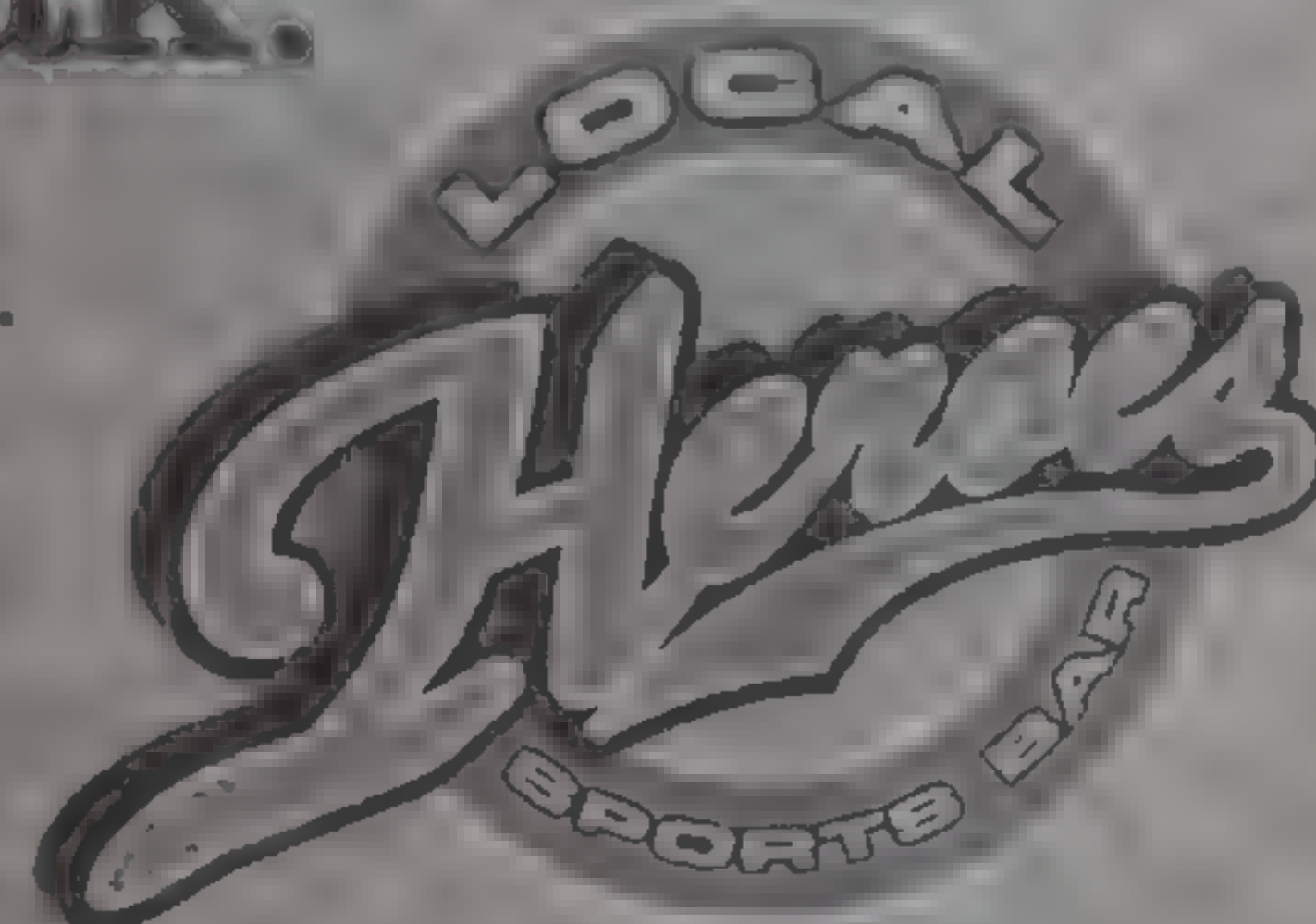
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(Bauxo)



Hound's tooth dress shirt by Filippa K; cardigan by  
Full Circle; denim by Seven's  
Belt and double breasted pea coat by D&G (Henry)  
Glasses by Toast (Women of Vision)



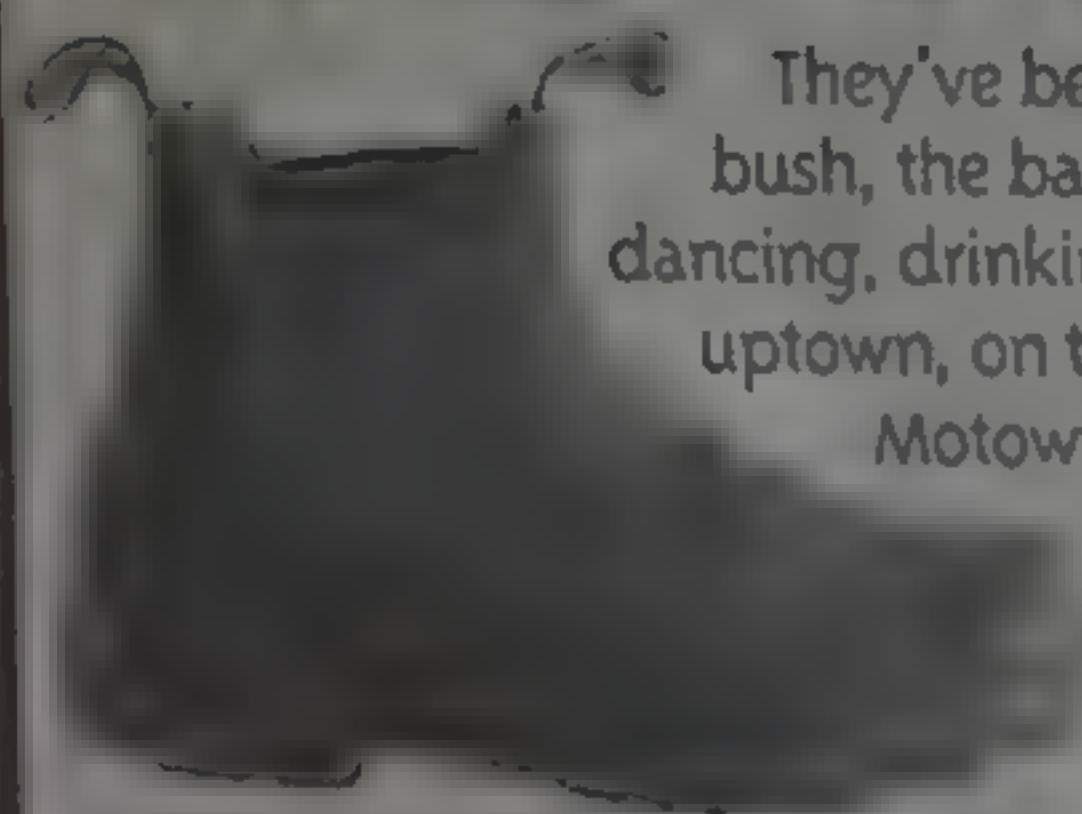
Silk top and tweed high waisted jumper  
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Hispanitas black heels (Wener's); perceive  
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Glasses by Valentino (Women of Vision)







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# Fall Focus

**J**onn Gluwchynski, owner and artistic director of the Cutting Room Salon and Spa, is working hard—but he won't admit it. He says simply, "I don't go to work. This isn't my job." Creating beauty is his lifestyle. It's about balance, harnessing health and wellness of the body and mind. "We promote a holistic, all-encompassing look. The latest trends are all for naught if there's hollowness inside the person."

The Cutting Room Salon and Spa is celebrating its 15th anniversary. In that time, the Cutting Room has become the apex of hair trends, technology and techniques in Edmonton, unlimited by geographic isolation from Los Angeles and NYC. How does the Cutting Room team do it? By focusing on education and knowledge sharing amongst the stylists—and then together, they bring it all to their customers. The Cutting Room's image and impact are far reaching. For example CTV, Global and Shaw anchors and reporters are long-time clients of the salon.

The Cutting Room's position however, isn't the result of a cleverly contrived marketing plan. "We don't take ourselves too seriously," explains Jonn. "You can get a great haircut at many salons in Edmonton—but there's a unique comfort here that our clients haven't experienced in other salons. There's camaraderie between stylists, and there are no pretensions." Kim, my stylist, expanded on the atmosphere. "Jonn keeps us wanting to learn more, and we do. We attend courses, we inspire each other, and we share our clients." Many of the salon's clients have been coming to the salon since its opening 15 years ago.

Jonn is a platform artist with Sebastian, and he and the Cutting Room staff continually educate themselves to ensure that Jonn has access to the latest trends of the season and newest advancements in technology. The latest addition to the salon is haircare from Paris. "These conditioning, fibrous haircare hair unlike anything I've seen in twenty

Continued on next page...



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Cont...

...John enthuses, "They have simply blown the hair out of the water!"

...to feel of color-treated hair can be a little tricky. However, when I washed my hair with a warm copper from Redken with Kerastase Chroma Perfect highlights, the Kerastase Chroma Perfect left my hair noticeably soft and not frizzy. I explained the benefits of the treatment, and John said, "It's a hydrophobic product. Chroma Perfect seals color in to the hair to prevent fading."

...and exclusive relationship with Kerastase is just one example of how the Cutting Room is at the cutting edge. The Cutting Room was named from Las Vegas this January and is now in its 50th anniversary. There's a bob for everyone," says Kim. "We do off bobs, face-framing and textured, and we're even in the interior of the cut as well, but what we do is build a modern, trendy cut that is highly individualized."

...and winning Dermalogica skin care therapist provides the full range of salon and spa services. "I'm part of the beauty care team at the Cutting Room. In discussing treatments with her, Kara said, "Education and promotion of individualized treatment are what sets Dermalogica and the Cutting Room above competitors."

...then, is not just about a cutting edge bob cut. The Cutting Room beauty is about a long term relationship with their clients, to consistently maintain hair and health. The result? A 15 year commitment to beauty leadership. We look forward to continuing to offer great customer service to our clients in the future.

#### Models:

Kim, Kara, Chris, Camille, Jessica

#### Clothing provided by:

Chanel

#### Hair, Makeup & Photography:

Chanel, Kim

#### Makeover:

Stylist: Kim Model: Melissa

Shot on location at Ginger



TheCuttingRoomSalon.com







Double breasted black cardigan by Filippa K;  
flannel shirt by Paul Smith Jeans; denim by  
Nudie; Opening Ceremony zip boot (Gravity Pope)



Red top by Religion; jean by Paige  
(Bamboo Ballroom)  
Question bracelet (Bauxo); San Miguel  
Lucero stripe boot (Wener's)  
Killah jacket (Bamboo Ballroom)





Skirt and jacket by Solola; leggings by  
Dex; imperial turtleneck by Tension;  
bobbi blue keeley shoe (C'est Sera)

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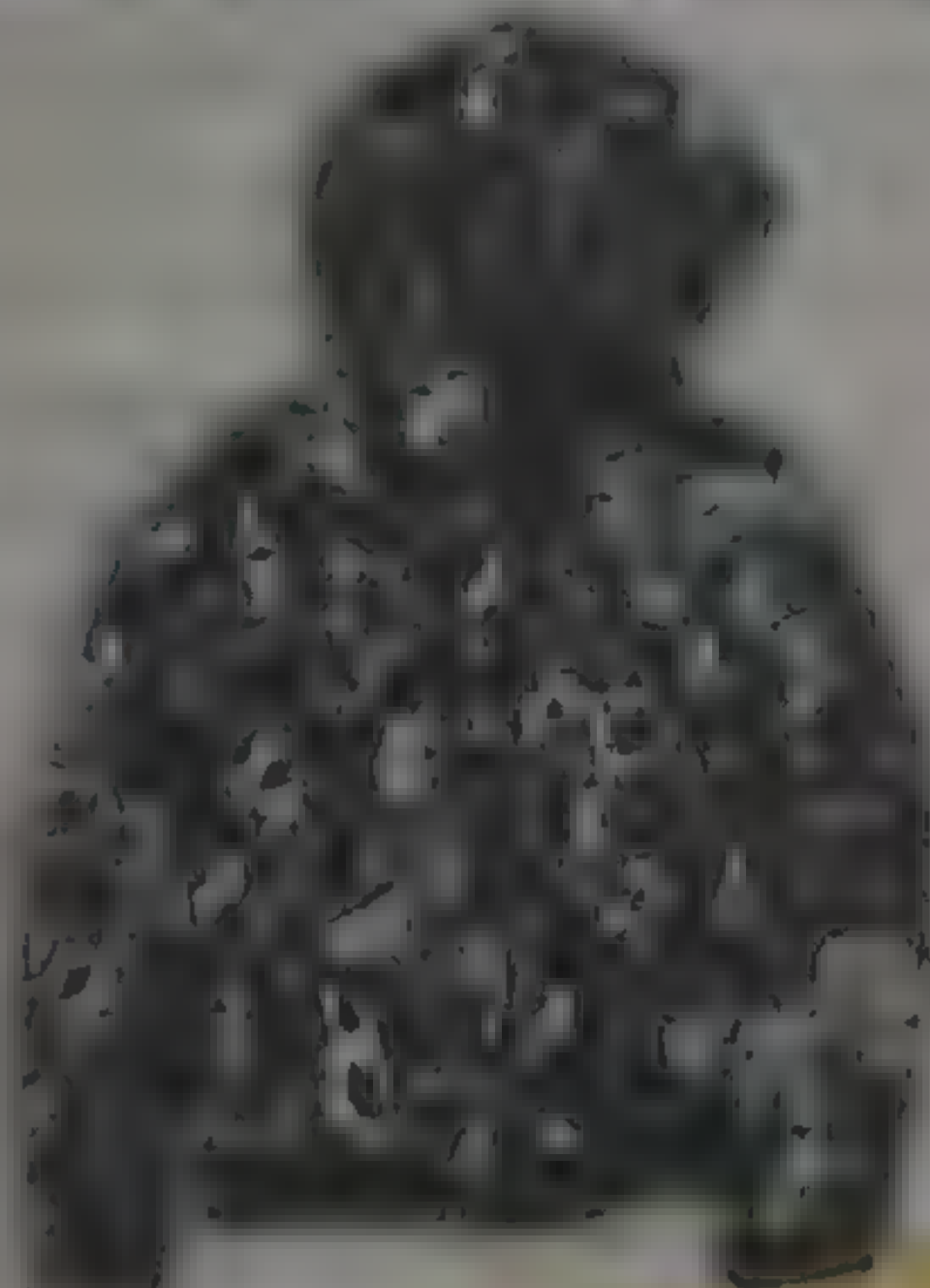
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Iroc  
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129

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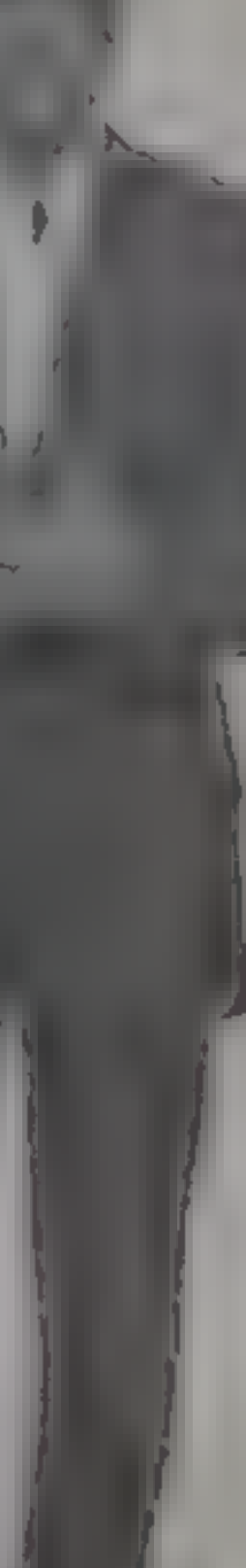




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# SHOCK

## New Lower Pricing



# Jeremy Drummond revisits suburbia's marginal dreamland

MARY CHRISTA O'KEEFE / marychrista@vueweekly.com

"These are real street signs," Edmonton-born, Virginia-based Jeremy Drummond points out. "There really is 'Fidelity and Honeymoon'; there really is 'Whitewash and Culture.'"

Street signs are at the core of multi-media practitioner Drummond's show, *Everybody Knows This Is Nowhere*. Comprised of interrelated series (one a video work), plus archival photos and recent material pointing towards his further exploration of the subtext of environment and its impact on people who navigate it, the show sprawls through the main gallery space of Latitude 53 like a new development. Pieces are clustered, with small pockets and large tracts of blankness between them.

Continuing its year long curatorial investigation of boomtown issues, Latitude 53 has paired Drummond's show with Joel Rhein's grand paintings of vanishing "Edmontonia"—ordinary spaces succumbing to the pressures of the current massive redevelopment of city space/runaway rebranding of urban aesthetic. Together, *Everybody Knows* and Rhein's *Modern Life* offer perhaps the most complete and explicit iteration of the encroachment of the depersonalization of space seen throughout the gallery's thematic romp through the worrisome questions raised by Edmonton's oil-fuelled growth.

Drummond's project began as snapshots taken in Brampton, Ontario. Part of the enormous ring of communities and economic regions surrounding Toronto like a moat of defensive banality, Brampton's developments express suburbia in varying ways.

"I did a couple video projects about suburbia that just seemed to reiterate stereotypes," Drummond recounts. "I wanted to get beyond

PREVIEW

THROUGH OCT 27  
**EVERYBODY KNOWS THIS IS NOWHERE**

BY JEREMY DRUMMOND  
LATITUDE 53 (10248 - 106 ST)

that—what's unique about the suburbs? What are the differences between them? They're not all the same. And that became the basis of the work: how contemporary suburbs are different from historical suburbs."

**HE SEIZED ON USING** genuine but improbable sets of street names to convey the aspirations of these communities and invoke their inherent contradictions. The glossy, candy-coloured "Street Signs" paintings have a strong presence, realistically dimensioned and hung linearly and at near-actual street sign height. They consist of nothing more than a life-sized image of an intersection sign, splayed against an intense hue provided by paint from the Martha Stewart Collection.

"These signs embed this kind of leftover Utopian vision," Drummond says. "And paint names share that." An autobody shop executed the background, encoding another layer of reference by implicating the suburban relationship with transportation, and also making them blindingly slick.

Another series, "Drive By," counterpoints the icy clarity of "Street Signs." Taken from a moving vehicle as Drummond searched for photogenic intersections, it captures the oppressive sameness of the suburbs, the aggressive impersonality of these neighbourhoods, blurring them onto texturized panels that blunt the light illuminating them and recall grainy Tupperware from the early '70s. These page-sized prints are arranged in a grid, irregularly

missing frames.

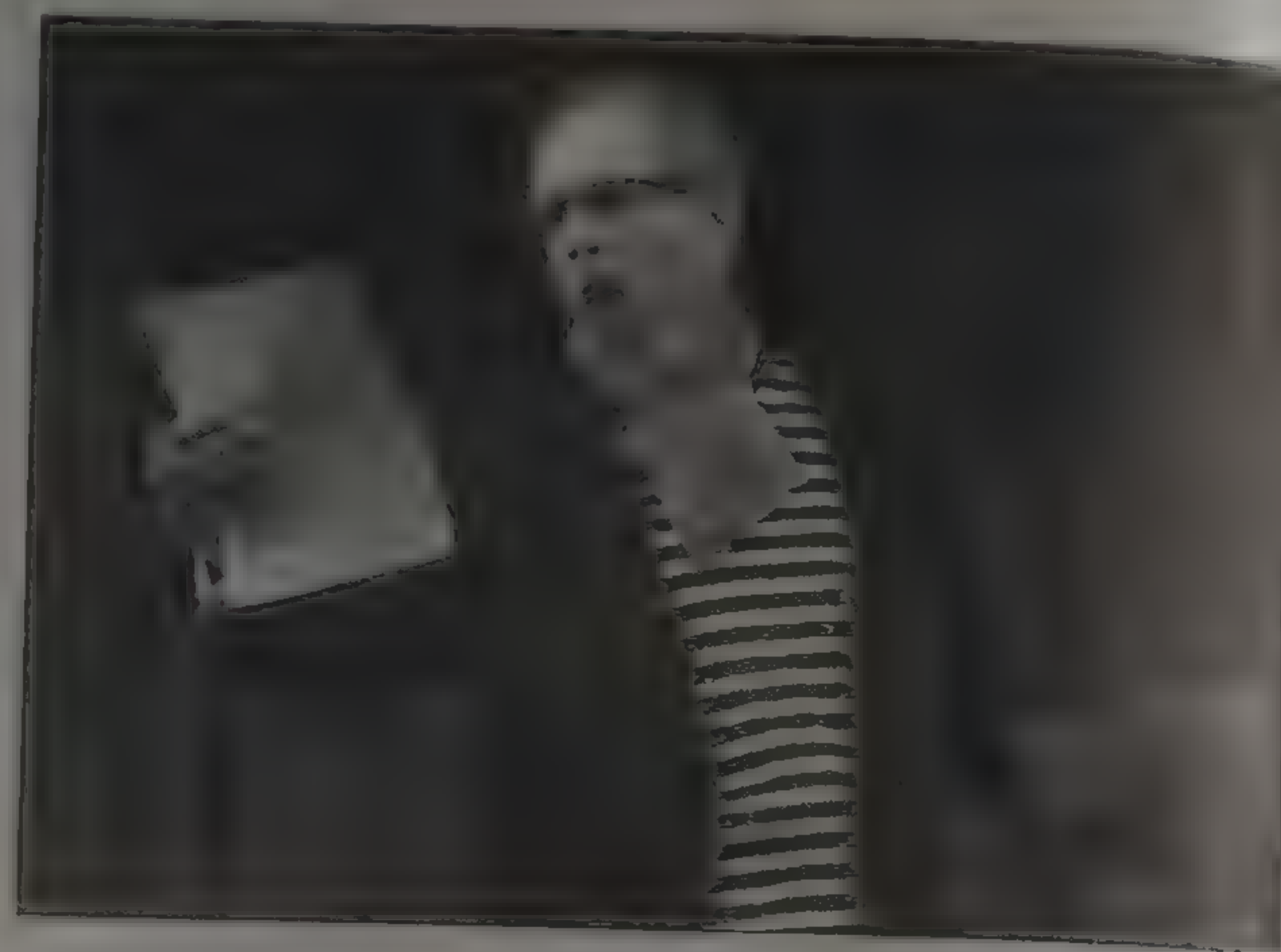
"Drive By" betrays Drummond's video background, distorting time and motion in a way that borrows from the lexicon of moving images but is divorced from its narrative drive. It tricks the eye and the brain into recognizing it as a familiar landscape, and inducing a host of private and broad cultural associations we have with this genre of space.

"When I see a grid with spaces pulled out or yet to be put in, there's an implied transition in that environment," Drummond notes. "I have hundreds of photos of these areas in transition—pathetic trees, manmade lakes, piles of sod—images that signify the scale of the environments and that industry. I'm interested in rapid growth—what happens when these neighbourhoods immediately go up and people move in but it's still this problematic space, in between the rural and the urban."

Some photos are shown in conjunction with blanked-out street sign images, again working with the disparity between dream and reality, branding and deceit, development and community.

His accompanying video work restores people to these places. In "This Could Be Anywhere, This Could Be Everywhere," Drummond mixes more suburban glimpses with footage of Brampton residents in front of its public library. A litany of accepted and rejected street names—proposed by residents or developers—from Brampton municipal records is given voice by the people whose homes line these streets.

The stereotypes we have of suburbs are from the '50s, and they don't really exist anymore," Drummond states. "I read that this is one of most culturally diverse areas in North America. Why do these ubiquitous environments lack all culture then? What is it about?"



## Citadel troubles make for a meta *Noises Off*

BRYAN BIRTLES / bryan@vueweekly.com

Although it was once referred to as the "funniest play ever written" by the *New York Times*, the funniest part of the Citadel's production of *Noises Off* might just be the speech that was necessarily delivered by director Bob Baker prior to the show's start. In it, he explained that they were about to present a play about a play in which things go awry. Over audience laughter, the director went on to explain the things that went awry as they were trying to put together their play within a play—Julien Arnold's heart attack, John Kirkpatrick's family emergency and the subsequent emergency replacements found for them.

In this light, the play's dialogue and action provides some meta-humour about the theatre, more so than a play within a play normally provides. For example, some of the biggest laughs came as the director within the play advised his charges to "think of the first performance as the dress rehearsal," because the technical rehearsal had been fraught with peril. Similarly, at one point in the play, the set builder and technician is advised to order a burglar costume just in case one of the actors is incapacitated and cannot go on—a

REVUE

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**NOISES OFF**

DIRECTED BY BOB BAKER

WRITTEN BY MICHAEL FRAYN

STARRING JAMES MACDONALD, ASHLEY WRIGHT

THOM WOOD

CITADEL THEATRE (9828 - 101A AVE)

predicament which seems likely

**AND SO AT TIMES** this play within a play seems like a play within a play, and frankly, though our hearts go out to the cast members who couldn't participate, I think that the calamities which affected the production somehow made for a funnier play.

And altogether it couldn't really be said that the play lacked much in terms of pacing—even though James MacDonald, who stepped in as director, and Ashley Wright, who took over Arnold's roles, had to read scripts at times. With only six hours and three days of rehearsal time respectively, it has to be said that the play itself barely missed a beat which apparently is the most important aspect of *Noises Off*. All in all, due to the farce onstage and certainly safe to say that this is one of the funniest plays produced at the Citadel. ▀

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# Wen Wei enters a new phase with *Three Sixty Five*

by DANIELA TILLY / dtilly@edmontonjournal.com

I've been living in Canada for 17 years now, and I feel that I've found a new 'me,' says choreographer Wen Wei. He is about to put on his latest work, *Three Sixty Five*. "I'm

"But at first," he says of his move from China at age 26, "I was thinking: Oh god... I can't read these people. I don't understand them, I don't know what they're talking about."

Wang had trained as a dancer in China, and came here to further his career, but found himself overwhelmed with culture shock. As he made his mark on Canada's dance scene with his Chinese-inspired choreography, Wang gradually became comfortable in his adopted country. Now, he's ready to go beyond his own cultural roots and embark on a new phase of his career—exploring somebody else's roots.

Italian-Canadian composer Giorgio Magnanensi, whom Wang had been collaborating with for about five years, seemed the most likely candidate for Wang's first choreographic look at another culture.

"Normally, he works towards what I want to do," says Wang. "But one day I said to him, 'You're a wonderful composer and you're from Italy—you have such a history. China and Italy have a history too. Marco Polo went to China, so I'd like to do something connected with your culture.'"

**WHAT WANG HAD** in mind was choreography based not on Marco Polo but on the famous *Four Seasons* by the Italian composer Antonio Vivaldi. But, says Wang, the music is so beautiful and popular that he was concerned about overexposing audiences to the piece.

Wang asked Magnanensi if he could reinterpret *Four Seasons* to cre-



PREVIEW

FRI, OCT 5 - SAT, OCT 6 (8 PM)  
**THREE SIXTY FIVE**  
PRESENTED BY WEN WEI DANCE  
TIMMS CENTRE FOR THE ARTS (87 AVE & 112 ST)  
\$15/\$25

ate an entirely new work. Magnanensi loved the idea, but wanted some research done before getting started. This he delegated to Wang.

Wang learned that Vivaldi, who had flaming red hair, was known as "The Red Priest" because he was ordained. He was also a musician who taught students in an orphanage, some who later continued on with Vivaldi into adulthood, forming a senior adult orchestra. The *Four Seasons* was written for them.

As Wang points out, though, Vivaldi wasn't just teaching music. There were scandalous rumours about Vivaldi and one of the young women in the group. When the church heard about it, Vivaldi's music was banned in the Italian church and his compositions were shelved and forgotten. The Baroque composer, who was buried in a pauper's grave, only rose to fame during the 20th century, after his com-

positions were rediscovered.

The *Four Seasons*, which has been reinterpreted for an electronic score by Magnanensi, became Vivaldi's most famous work. In Wang's choreography, though, the seasons become a metaphor for the shifting human emotions.

"I think the seasons are ourselves. They relate to how we feel and our every day life; when we are happy we feel spring. When we are sad, we feel winter—cold," he says. "It's about what our lives are year round—life and death, and entering a new phase." ▼

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#### Call to Artists — Muttart Conservatory

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##### Deadline for Submissions:

Friday, November 30th, 2007

##### Installation:

April 30th, 2008

#### Call to Community Groups — Community Public Art Program 2007

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##### Deadline for Submissions:

Friday, November 30th, 2007

##### Deadline for Installation:

November 30th, 2008

For more information, contact Kristy Trinier, Public Art Director for the Edmonton Arts Council, by telephone at **(780) 424-2787** or by email **ktrinier@edmontonarts.ab.ca**

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# Censorship at least deserves a debate

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With the recent wave of protest over sculptor Ryan McCourt's Hindu-inspired works outside of the Shaw Conference Centre, I have to wonder about the state of art and censorship in this city.

Walking past the Shaw Conference Centre recently, the physical absence of the large Ganesha sculpture seemed detached from the international media frenzy that led up to its removal. While the majority of the headlines focused on the "unapologetic artist" versus the "Hindu protests," the art in question was after all public art, and the dialogue started by this piece of public art was silenced almost as quickly as it started.

The works that stood along Jasper Avenue for the past year were steel-crafted sculptures depicting the holy figure of Ganesha along with detached formations of the female form. A few weeks ago, Mayor Stephen Mandel ordered their immediate removal after he received a protest letter signed by 700 members from the Hindu community. Now, numerous ~~overseas flower girls~~ ~~for the~~ walks while Donald Moor's multi-coloured "Dream.big" mural casts a peculiarly ironic shadow over the former setting of the offensive works in question.

Instead of investigating the accused works of blasphemy, which the Mayor said he was unaware of until the controversy started, the public works were swiftly and

ignorantly removed from public sight.

The immediate result has of course led to the sale and private collection of these pieces (which McCourt's website has confirmed), but for the general public and arts community, the city has demonstrated that it will bend to appease before it will defend and challenge. What's more disconcerting is that McCourt's works were not even provoking.

### MOST SENSATIONAL CASES

of censored art usually revolve around highly social or politically charged works. These works, which demonstrate a preoccupation with form and colour, are hardly worthy of political censorship.

It is usually the artistic statement—that dangerous protest emanating through a form and able to reach the masses—that strikes at the heart of censorship cases. Usually offensive to anyone but the general public, censored art tends to challenge a dominant way of thinking; in Edmonton, art will be censored if it challenges any mode of thinking.

Although the artist declined a formal interview with this column, McCourt did provide links to his own writing on similar subject matters. From his writing and his art, it is evident that McCourt draws his inspiration from the world around him in



mostly aesthetic-based qualities. And as aesthetics cannot and should not be separated from their social or political connotations, these works—created as an expression and not a statement—have been banned because of interpretation.

One of the major pleasures of art, especially public art, is its ability to attract multiple interpretations, and it is amazingly agonizing that any single interpretation can now have art banned for all to view. ▽

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# We're in Spook Country

**T**hroughout William Gibson's latest novel, *Spook Country*, there's a running joke about Hollis Henry, who is researching a magazine story on high-tech installation art. Years earlier, she was a member of the cult band The Curfew. Well-ensconced in her second career, meandering around North America doing research for this article, she is, nonetheless, recognized for her former, and entirely minor, fame everywhere she goes.

It's a quirky comment on how the popular imagination latches onto what is memorable: a punky band that was largely underground but oh-so briefly brought into mainstream consciousness. It approaches something of slapstick's comedy simply by virtue of its repetition, the omnipresence of her minor fame in the minds of everyone she meets.

For Gibson, who admits to writing unabashedly unpremeditated books, the issue of identification, of pattern recognition, of branding, oddly permeates both his work practice and his work.

With *Spook Country*, as with his other books, Gibson didn't begin with theme or characters, but an image of the area of Manhattan with which he's especially familiar, an image cast in a wintry gloom. Very slowly, characters started to emerge and, eventually, a plot. Compare this to many other writers' top-down approach: a theme, a plot, then characters and locale, then specific scenes.

That's not the only thing that will appear familiar to Gibson's readers: like 2004's *Pattern Recognition*, *Spook Country* is full of branding. So, though the object at the centre of the novel's intertwining narratives is a relatively nondescript shipping crate, every automobile, cell phone, laptop, running shoe, airplane, technological gizmo, is identified by its brand name. This creates a peculiar tension: the quotidian is glossy with advertising, whereas the plot's preoccupation is, well, just a box.

Gibson's novel is striving for "glossy," however it is only 21st century "naturalism." "I wouldn't believe a novel set in 21st-century North America that didn't

PREVIEW

WED, OCT 10 (7 PM)  
**WILLIAM GIBSON**  
TELUS WORLD OF SCIENCE, \$12

include branding. Not when our lives are absolutely drenched in branding."

Nevertheless, he took delight in "piggybacking on the poetry of cool" of the iPods that feature extensively in the novel. "I could have used something else, but I found the white iPods, the poetry of iPods, too appealing."

In a related twist, though Gibson has been known for years as a science fiction writer, *Spook Country* bears no "Sci-Fi" label on its cover.

"I hadn't noticed that," Gibson admits. "I guess that's what all writers aspire to, being a genre unto themselves. Like Elmore Leonard—he wrote westerns, thrillers, just about everything. Readers would seek out his writing for an Elmore Leonard experience. Maybe that's what's happening—like Leonard, I'm becoming a brand."

Evolving as brand name "Gibson" in the grey zone in between genre writing and literary fiction seems liberating. Freed from the stylistic strictures of both genres ensures a wide swathe for Gibson's stylistic quirkiness.

Whereas there are plenty of tamer writers who channel Joycean influences, Gibson (who has not) seems sometimes as if his project is actually to update modernist literary strategies for a 21st-century audience. Sometimes phrases just grate in the ear. The reader finds herself frantically paging backwards to reread. Chapters begin with ambiguous pronoun references. The joy of reading starts to resemble the Protestant work ethic.

Like the best of modernists, Gibson defends his sometimes challenging style. "I'm not just doing it to be difficult. I wouldn't do it if I didn't think that there was something to be gained from it."

Believing that the essence of any book resides not in the realm of authorial intention, but squarely in the reader's own mind, Gibson says that he always ensures a path for the committed reader to appreciate his writing.

"I just think that somehow it makes for a better experience." One that is certainly unique to Gibson's writing. ▀

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**BILTON CENTRE FOR CONTEMPORARY ART** 48, 5809-51 Ave, Red Deer (403-343-3933) • New gallery featuring art work by Andrea Dettmar and Jason Frizzell • Until Nov. 1

**CHRISTL BERGSTROM'S RED GALLERY** 9621-82 Ave (439-8210) • Open: Mon-Fri 11am-5pm • **HOI POLLOI** Folk art by Matthew Lyall McCoy; portraits that represent the everyday moments of people • Oct. 5-19 • Opening reception: Thu, Oct. 11 (7pm)

**DOUGLAS UDELL GALLERY** 10332-124 St (488-4445) • **FALL SHOW.** Artworks by gallery artists, and new acquisitions. Featuring works by Pablo Picasso from the Marina Picasso collection • Until Oct. 13

**FAB GALLERY** Rm 1-1 Fine Arts Bldg, 112 St, 89 Ave (492-2081) • Open Tue-Fri 10am-5pm, Sat 2-5pm • **A POINT PARENTHETICAL.** Ian Craig (MFA printmaking) • Until Oct. 20 • Opening reception: Oct. 4 (7-10pm)

**FRINGE GALLERY** 10516 Whyte Ave (432-0240) • **SMITHREENS.** Artworks by Nicole Galelli • Through October

**FRONT GALLERY** 12312 Jasper Ave (488-2952) • New interior and exterior landscapes by Deborah Worsfold • Until Oct. 6 • **WITHOUT ILLUSION** Paintings by Greig Rasmussen; Oct. 9-20, opening reception: Sat, Oct. 13

**GALLERY AT MILNER: STANLEY A. MILNER LIBRARY** Main Fl, Sir Winston Churchill Sq (496-7030) • Open Mon-Fri 9am-9pm; Sat 9am-5pm; Sun 1-5pm • Edmonton Art Club members artworks, until Oct. 30 • Edmonton Weaver's Guild Exhibit, until Oct. 30 • Origami Festival-Friends of Folding; Oct. 13-14

**HARCOURT HOUSE** 10215-112 St (426-4180) • Open Mon-Fri 10am-5pm; Sat 12-4pm • **Main Gallery ANNEX** Artworks by Beth Pederson (2006-2007 artist in residence) • **Front Room PORTAL** Mural featuring artworks by four Chinese artists; Oct. 4-Nov. 3 • Opening reception: Thu, Oct. 4 (7-10pm); Beth Pederson will be in attendance for the opening, and will present an artist's talk at Harcourt House on Sat, Oct. 13 (1pm)

**JEFF ALLEN GALLERY** Strathcona Place, 10831 University Ave (433-5282) • Open Mon-Fri 9am-4pm • **DUGUID DAZZLE:** Landscapes by Harry C. Duguid • Until Oct. 25

**JOHNSON GALLERY (SOUTH)** 7711-85 St (465-6171) • Open Mon-Fri 9am-5pm; Sat 10am-5pm • **ALBERTA OIL PAINTER'S STUDIO** Fall show featuring paintings by artists-

in-residence Susan Abma, Susan Box, David Brooks, Chairi Honey, Margaret Klappstein, Tracey Mardon, Anne McCormick, Cindy Revell • Oct. 4-23; opening reception: Oct. 4 (5-9pm)

**LANDO GALLERY** 11130-105 Ave (990-1161) • **LAKE SERIES:** New paintings by Adele Knowler • Until Oct. 6

**THE LOFT GALLERY** A.J. Ottewill Arts Centre, 590 Broadmoor Blvd, Sherwood Park • Artworks by the late Edith Sawchuck, with a juried show including works by Willie Wong, Erin Webb, Sonja Marinowski, Margaret Klappstein, and Robert Howard • Until Nov. 1

**McMULLEN GALLERY** U of A Hospital, 8440-112 St (407-7152) • Open Mon-Fri 10am-8pm; Sat-Sun 1-8pm • **ALL DAY/EVERYDAY:** Displaying the everyday gestures of the human experience • Until Oct. 14

**MCPAG** 5411-51 St, Stony Plain (963-2777) • Open Mon-Sat 10am-4pm; Sun 10am-6:30pm • **MOMENTS IN TIME** Watercolour paintings by Elaine Funnell; until Nov. 1 • **The Dining Room Gallery:** Paintings by Mary Paranch; until Nov. 8

**MUSÉE HÉRITAGE MUSEUM** 5 Ste Anne St, St. Albert (459-1528) • **LOIS HOLE CENTENNIAL PROVINCIAL PARK** Exhibition about making a park and protecting habitat • Until Dec. 9

**PETER ROBERTSON GALLERY** 10183-112 St (465-2162) • Open Tue-Sat 10am-5:30pm or by appointment Sun-Mon 11am-5pm • **VISUAL POETRY:** Abstract paintings by Alice Teichert • Until Oct. 13

**PORTAL GALLERY** 9414-91 St (702-7522) • Open Tue-Fri 12-8pm; Sat 12-7pm • **ALL THINGS BEAUTIFUL:** Artworks by Chen Denis • Until Oct. 31

**PROFILES PUBLIC ART GALLERY** 19 Perron Street, St. Albert (460-4310) • Open Tue-Sat (10am-5pm), Thu (10am-8pm) • **READING TREES:** Artworks by Risa Horowitz and the Bookmaking group Barb Pankratz, Jeanne Germani, Paula Wintink, Trudy Mason, and Wendy Hodgson-Sadgrove; Oct. 4-27 • Opening reception: Oct. 4 (7-9pm)

**SCOTT GALLERY** 10411-124 St (488-3619) • Open Tue-Sat 10am-5pm • **LANDSCAPES:** Paintings by Gerald Faulder • Until Oct. 16

**SNAP GALLERY** 10309-97 St (423-1492) • Open Tue-Sat 12-5pm • **Main Gallery:** 25th Anniversary Biennial Print Competition; until Oct. 13 • **SEARCHING FOR BALANCE** Leszek Wyzolkowski's printworks reflect the artists search for a balance between intellect/geometry, and organic/instinctive; until Oct. 13 • **Studio Gallery:** SNAP students' exhibition; until Oct. 13 • **Studio Gallery: LOVE THOSE CLOTHES YOU WEAR:** Fundraiser and silent auction; Oct. 13, opening reception: Oct. 13 (7pm)

**SPRUCE GROVE GALLERY** 35-5 Ave, Spruce Grove • **MEDLEY OF MEMORABLE MOMENTS.** Artworks by Elaine Turner and Doris Pinkoski • Until Oct. 13

**TELUS WORLD OF SCIENCE** 11211-142 St (452-9100) • **IMAX Films:** *Dinosaurs Alive!*: An Adventure in IMAX; and *Hurricane on the Bayou* and *Whales* play daily

**TU GALLERY** 10718-124 St (452-9664) • **PHOTOGRAPHIC STORY TELLER.** Photographs by Zbigniew Gortel • Until Oct. 6 • **SAWS** (Southern Alberta Woodworkers Society); until Oct. 14

**VAAA GALLERY** 3rd Fl, Harcourt House, 10215-112 St (421-1731) • **TERRAIN:** Artworks by Gary Langman and Judith Martin • Oct. 4-Nov. 3 • Opening reception: Oct. 4 (7-9:30pm)

**WEST END GALLERY** 12308 Jasper Ave (488-4892) • Open: Tue-Sat 10am-5pm • New floral works by Robert Savignac • Until Oct. 5

**YOUTH EMERGENCY CENTRE** 9310-82 Ave • Silent auction artworks by the Emerging Artists' Society of Alberta will be exhibiting • Oct. 13-14 (10am-5pm)

## LITERARY

**AUDREYS BOOKS** 10702 Jasper Ave (423-3487) • Bill Marsden talks about his new book, *Stupid to the Last Drop How Alberta is Bringing Environmental Armageddon to Canada* (and Doesn't Seem to Care); Oct. 5 (noon) • Michael Chettleburgh discusses his new book, *Young Thugs Inside the Dangerous World of Canadian Street Gangs*; Oct. 11 (7:30pm)

**BLUE CHAIR CAFÉ** 9624-76 Ave (469-8755) • Story Slam: An opportunity for writers to share their work, explore their talents and show off • third Wed each month • \$5 (donation)

**HAPPY HARBOR COMICS** 10112-124 St (452-8211) • Derek McCulloch will sign copies of his graphic novel *Stagger Lee* • Fri, Oct. 5 (4-6pm)

**HULBERT'S COFFEE HOUSE** 7601-115 St • The Olive Reading Series Spoken word • Tue, Oct. 9 (6pm door, 7pm) • No cover

**LAURIE GREENWOOD'S VOLUME II** 12433-102 Ave (488-2665) • Reading by Will Ferguson from his new book *Spanish Fly* • Thu, Oct. 4 (7:30pm)

**LITFEST-EDMONTON INTERNATIONAL LITERARY FESTIVAL** Various venues downtown Edmonton (430-1918) • Canada's only Creative Non-fiction Festival bringing together some of the world's best-selling, award-winning and emerging authors, writers, filmmakers and artists at readings, panel discussions and presentations. For its sixth year, LitFest is focusing on the Hot North as a place inspired by the people and issues that are driving some of the best creative non-fiction works being created today • Writers Cabaret: hosted by Ted Bishop, author of *Riding with Rike* • Oct. 11-14 • \$10-\$20 at TIX on the Square

**OLD TIMER'S CABIN** 9430-99 St (439-2005) • Kiran Desai reading from *The Inheritance of Loss* • Thu, Oct. 11 (7:30pm) • \$5 at Greenwood's Bookshope

**ROSIE'S BAR AND GRILL** 10475-80 Ave • Story Café *Thrillers and Chillers* TALE S tellers Laura O'Connor, Bethany Ellis and Enaid plus an open mic spot • Thu, Oct. 4 (7-9pm)

**ST. THOMAS CAFÉ-ST. ALBERT** 44 Ste Thomas Street, St. Albert • Poets Ink! • Thu, Oct. 11 • Thu, Oct. 18

**STANLEY A. MILNER LIBRARY** 7711-85 St (465-6171) • Sq, Centre for Reading and the Arts (496-7000) • Graphic

novel writer, Derek McCulloch will present a slide show lecture on the history and blues legend of *Stagger Lee* his new graphic novel, Fri, Oct. 5 (7pm) • Kenneth Opper reading from his new book, *DarKwing*; Oct. 13 (3pm)

**TALES--THE ALBERTA LEAGUE ENCOURAGING STORYTELLING** (437-9555) • Rosie's Bar and Grill, 1047 80 Ave; Story Cafés: *Thrillers and Chillers* with Laura O'Connor, Bethany Ellis and Enaid, open mic opportunity, 1st Thu each month; Oct. 4 (7-9pm); \$5 • City Arts Centre 10943-84 Ave; Monthly Storytelling Circle. Everyone welcome to tell stories or to come and listen; second Fri each month through to June 2008 (8pm); \$3 admission, first time free

**TELUS WORLD OF SCIENCE** 11211-142 St (423-3487) • Launch of William Gibson's latest book *Spook Country* • 10 (7:30pm) • \$10 (adult)/\$8 (student) at Audreys U of A Bookstore, Telus World of Science

**3 BANANAS CAFÉ** Sir Winston Churchill Square • WOW-Wired on Words: We all have something to say, poets and professionals alike. Let this creative writing process guide you into self-discovery • Meetings bi-monthly Sun (4-6pm) for info e-mail feelgoodbowl@2007@gmail.com

**UNIVERSITY OF ALBERTA** 1003 Natural Resource Engineering Facility • Jan Zwicky will read from his and discuss the relevance of poetry for environmental thought • Oct. 4 (4:30pm)

**UPPER CRUST CAFÉ** 10909-86 Ave (422-8174) • The Poet Haven Weekly Reading Series: Presented by Stroll of Poets featuring poetry by Bill Somers, Nancy MacKenzie, Joy Harries, and Ky Perran • Every Monday Night (7pm) •

## LIVE COMEDY

**THE COMEDY FACTORY** 3414 Gateway Boulevard (4-4399) • Thu (8:30pm), \$11, Fri (8:30pm), \$20, Sat (8:30pm), \$20 • Every Wed (8-10pm) Wacky Wednesday; \$5 • Oliuia Allen-Arrington; Oct. 4-6 • Dennis Ross, Oct. 11-13 • Chris Molimeux; Oct. 11-13

**THE COMIC STRIP** 1646 Bourbon St, WEM, 8892-170 (483-5999) • Open nightly 8pm, Fri 8pm and 10:30pm, Sat 8pm and 10:30pm, Sun 8pm • Hit or Miss Mondays, Tue alternative comedy night, Wed local talent • Featuring F. J. Kilbane; until Oct. 7, tickets available at the Comic Strip box office • Hit or Miss Mondays; Mon, Oct. 8 • Alter Comedy Night; Tue, Oct. 9 • Tony Woods, Mike Tod, Andrew Iwanyk, and Kelly Dakus, Wed, Oct. 10-Sun, Oct. 14

**DOW CENTENNIAL CENTRE** 8700-84 Street For Saskatchewan (992-6400/451-8000) • The Great Comedy Show: Cory Mack (MC) with headliners Rocky Laporte, Michel Lauzière • Oct. 12-13 (8pm) • \$46.50 (adult) (senior/student) at TicketMaster

**NEW CITY LKWD LOUNGE** • Comedy Extravaganza hosted by Kathleen MacGee; first Tue each month no minors; 8:30pm (door), 9pm (show) • \$5

**RIVERSIDE BAR AND GRILL** 367 St. Albert Rd (460- ) • Wednesday Night Live: Open stage every Wed for comedy, and music hosted by Barbara May and the Tumbling Dr (8-10pm) • No cover

**YUK YUK'S KOMEDY KABARET** Londonderry Mall (469-9857) • Open Wed-Thu 8pm, Fri-Sat 8pm and 10:30pm • Sun: Industry Night; \$10 • Amateur Night Tuesday • Sean Lecomber • Wednesday: "Religion" as the Comedy Challenge with Bob Keele and J.P. Fournier • Sean Lecomber, Howie Milner and Bob Keele; until Oct. 6 • Pauly Shore; Oct. 11-13

## THEATRE

**A BEAUTIFUL VIEW** Roxy Theatre, 10708-124 St (464-2440) • Theatre Network • By Daniel MacIvor, directed by Bradley Moss, starring Caroline Livingstone and David Stewart. A play exploring the 20-year relationship between two women • Until Oct. 7

**THE DAREDEVIL OPERA COMPANY** Festival Place, 1 Festival Way, Sherwood Park (449-3378/464-2852) • The Daredevil Opera Company of circus performers and thrill clowns, telling poetic and pyrotechnic stories. Inspired by silent film, animation, vaudeville, circus and mythology, music and sound effects, slapstick, fire, pyrotechnics and outrageous props create a hilarious form of a live-action cartoon • Oct. 13 (2pm and 7:30pm) • \$26 (adult)/\$18 (child) at Festival Place box office

**DIE-NASTY** Varscona Theatre, 10329-83 Ave (433-3399) • Impr soap opera will begin the new season with a brand new theme • Starting Oct. 15

**DUCK DUCK BANG** TransAlta Arts Barns, 10330-84 Ave (420-1757) • Firefly Theatre, Fringe Theatre Adventures • An innovative new spectacle featuring aerialists, dancer, gadgets, stunts and live music • Oct. 11-21 (8pm)

**GOD'S FAVOURED CHILD** Living Room Playhouse, 1131 106 Ave (454-0583) • By James Hamilton • Oct. 11-27

**I, CLAUDIA** Citadel Rice Theatre, 9828-101A Ave (464- ) • By Kristen Thomson, directed by Chris Aorahs • Liisa Repo-Martell, Claudia, a preteen girl, finds herself suffering the triple afflictions of puberty, unpopularity and her parent's divorce. For mature audiences • Oct. 9-25

**NASHVILLE OUTLAWS** Mayfield Dinner Theatre, May Inn, 16615-109 Ave (483-4051) • Go for a ride with the boys of country, featuring the music and offbeat wit of Willie Nelson, Waylon Jennings and Johnny Cash • until Nov. 4 • \$49-\$79

**NOISES OFF** Citadel Shochor Theatre, 9828-101A Ave (4820) • By Michael Frayn, directed by Bob Baker, starring John Kirkpatrick, Julien Arnold, and Tom Wood. A funny troupe of well-meaning actors and their director bumble away through to the disastrous closing night of their low-budget production of "Nothing On" • Until Oct. 14 • Tickets available at the Citadel Theatre box office

**STORIES FROM OUR BLACK BOOKS--THE PLAY** Catalyst Theatre • Written and directed by Barbara Pollard, starring Andy Thompson, Denise Jones and Sara Bynoe • Oct. 1 • \$24-\$39 at 1-888-222-6608, ticketweb.ca

**29 Jubilations** Dinner Theatre, 8892-170 St, WEM (484-2424) • Special Agent Jack Bauer always gets his man in this case, woman • Until Oct. 26

# Megatunes

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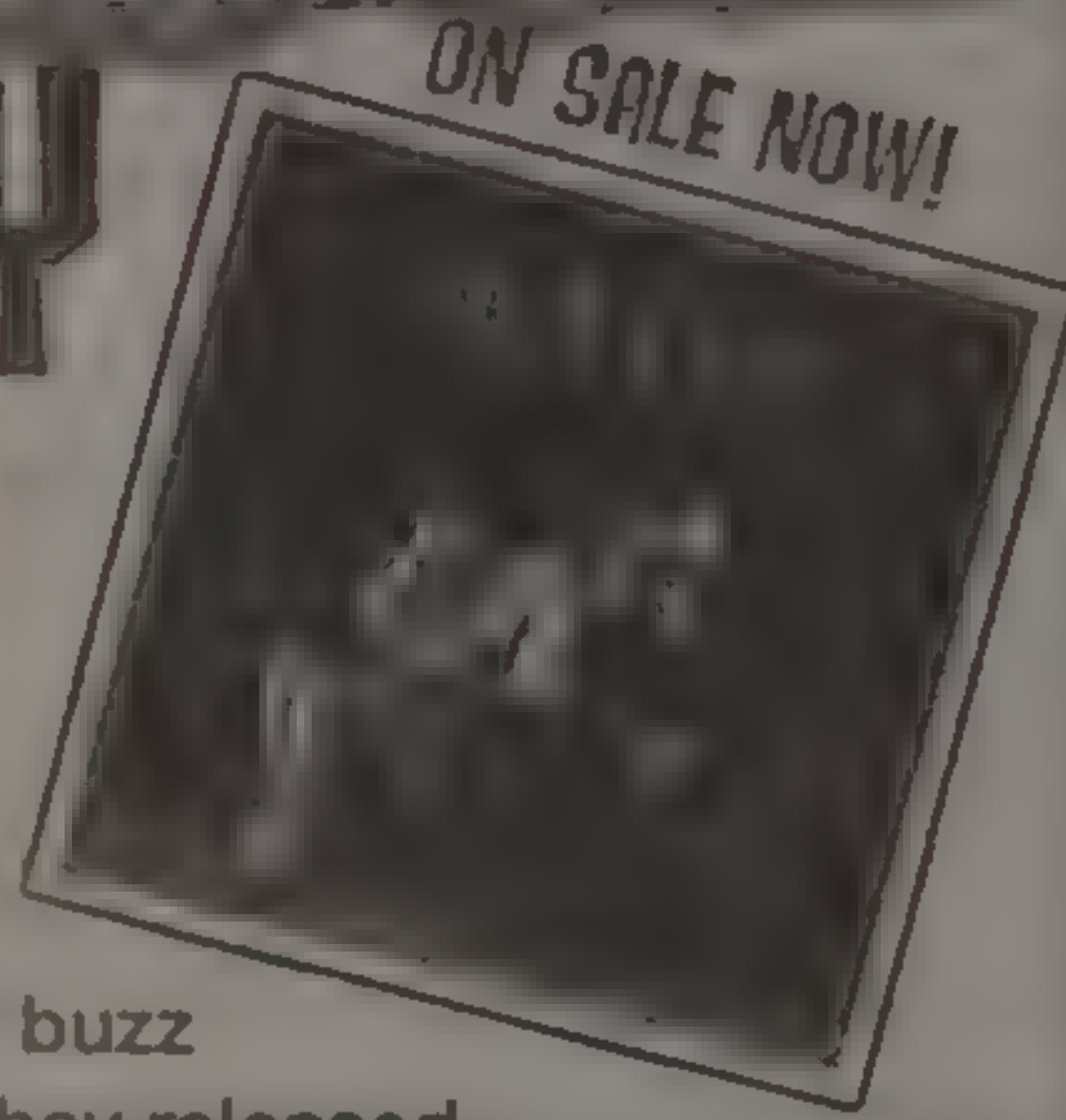
FOR THE WEEK ENDING OCT 4, 2007

1. Iron & Wine - The Shepherd's Dog (sub pop)
2. The Weakerthans - Reunion Tour (anti)
3. Mark Knopfler - Kill To Get Crimson (mercury)
4. Sam Baker - Pretty World (sam baker)
5. Mary Gaumer - Between Daylight And Dark (lost highway)
6. Steve Earle - Washington Square Serenade (new west)
7. Stars - In Our Bedroom After The War (arts & crafts)
8. M.I.A. - Kala (xl)
9. Pinback - Autumn Of The Seraphs (touch & go)
10. New Pornographers - Challengers (lost gang)
11. The Sadies - New Seasons (outside)
12. Bettye LaVette - The Scene Of The Crime (anti)
13. Samantha Schultiz - Both Sides (samantha schultiz)
14. Blue Rodeo - Small Miracles (warner)
15. Shuyler Jansen - Today's Remains (black hen)
16. High On Fire - Death Is This Communion (relapse)
17. The Traveling Wilburys - Collection (rhino)
18. St. Vincent - Marry Me (beggars)
19. The Wheat Pool - Township (shamless)
20. Ministry - The Last Sucker (megaforce)
21. Animal Collective - Strawberry Jam (domino)
22. Akron/Family - Love Is Simple (young god)
23. Various - The Gift: A Tribute To Ian Tyson (story plain)
24. Shout Out Louds - Our Ill Wills (merge)
25. Aesop Rock - None Shall Pass (def jux)
26. Caribou - Andorra (merge)
27. Wilco - Sky Blue Sky (nonesuch)
28. The National - Boxer (4ad)
29. Greg Brown - Yellow Dog (red eye)
30. Joan Armatrading - Into The Blues (429)

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# SICK CITY NIGHTLIFE

Winnipeg's Sick City have released *'Nightlife'* the bands first full length album. These guy's have been putting the buzz in peoples ear since a little demo they released a while back. *'Nightlife'* is a reflection of life, love and everything in between.



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# Eagle vs Shark takes a look at the saddest animals of all—us

CAROLYN NIKOBYA / carolyn@vuwweekly.com

It's easy to forget, when you look at the animal kingdom, that we are actually a part of it. In a rush to civilize ourselves, we've created a chasm between us and them. As *Eagle vs Shark* director Taika Waititi sees it, humans are the geeks and weirdos of the animal kingdom.

"One of the original titles for this film was going to be *Sad Animals*. It's a reference to the fact that the animals of the world see us as the sad ones—the ones that kind of bump into things, tripping all the time, being generally awkward and emotionally unstable," the New Zealander says. "And so that's really where it comes from. I tried to find as many animal things to stick behind the characters—to give that feeling that we are in a strange jungle, but that we've also lost total touch with the thought of ourselves—not saying in some sort of environmental way, but in an emotional way. Humans are pretty messed up. We don't really have emotional tools to communicate with each other very well. We're not very honest."

To illustrate this point on celluloid, Waititi brings in Jarrod (Jemaine Clement from *Flight of the Conchords*) and Lily (Loren Horsley, Waititi's real-life partner), a pair of misfits who meet at Meaty Boy, the fast-food restaurant Lily works at, awaiting his regular lunch pilgrimage from his electronics store job.

When she decides to go to his dress-as-your-favourite-animal



FILM

PLAYS FRI, OCT 5 (11:15 PM), GARNEAU THEATRE  
**EAGLE VS SHARK**  
WRITTEN & DIRECTED BY TAIKA WAITITI  
STARRING JEMAIN CLEMENT, LOREN HORSLEY,  
JOEL TOBECK, JENTIAN LUPY

party—she's the shark, he's the eagle—they clumsily fall for each other, culminating in the most painfully awkward love scene in the history of film. But love doesn't come that easily. He's wrapped up with a plan to get revenge on a guy who bullied him in high school. Even though they travel all the way to his hometown together, he decides that he doesn't need her around, and leaves her to hang out

with his strange family (his sis and bro-in-law are the matching track-suit type, while his pops is a broken and sick man who barely speaks) while he trains for his fight and flirts with his dead brother's fiancée

**COMPARISONS TO** *Napoleon Dynamite* abound, and while I can certainly see why folks would say that, *Eagle vs Shark* is quite a bit bleaker. Waititi's film certainly has some very funny moments, but it also presents some harsh situations.

"If I hadn't made this film and I was watching it, I would think, 'Oh this is a rip-off of something like *Love Serenade*,

or a Mike Leigh [*Vera Drake*] film," Waititi says. "I don't know if you've seen *Love Serenade*, but it's one of the great Australian comedies, which I think my film shares a lot of sensibilities with. The comedy style between this film and *Napoleon Dynamite* is quite different as well—there are much more depressing moments. It also deals with more human emotional truths ... I mean for me, it's really important that it's a film where people don't go along and laugh at weird characters and they feel like they can't connect to them—because Jarrod and Lily are experiencing things that we've all experienced. They just happen to be

rather extreme versions of ourselves."

Well, that and *Napoleon Dynamite* doesn't have Loren Horsley. Where Lily's love interest becomes increasingly annoying in his nerdy arrogance, she blooms. Without her, *Eagle vs Shark* would become just a parade of quirky characters. Horsley absolutely anchors the film—you'll fall in love with her almost (but not quite) as quickly as you did Miranda July in *Me You and Everyone We Know*.

"I really thought that Loren was a really brilliant actor already," Waititi says. "I had seen her do a similar character to this in some theatre, and it was just a secondary role in a play and stuff, and I thought, 'Wow, what an interesting character.' Usually that type of character is the protagonist in the film—someone who's kind of really passive, sort of lets themselves get bumped around in the world."

"So I talked to her a little bit more about it, and she said, 'Yeah, yeah, I'm really interested in playing anyone who's not a confident, blonde, character,'" he continues. "We got to talking a bit more and we worked out a world for this character to live in—who the family was and her history and stuff—and then eventually started talking about what kind of guy would be an interesting person for us to see her go up against. And we came up with this absolute freak called Jarrod."

The description is apt. Jarrod is that kind of prick geek who sees himself as above all others. Kind of like how humans see themselves in the animal kingdom. ♥

## 100 Films and a Funeral mark The End for EIFF week two

Reviews by David Berry (DB), Josef Braun (JBr), Jonathan Busch (JBU), Brian Gibson (BG), Omar Mouallem (OM)

### 100 FILMS AND A FUNERAL

DIRECTOR: MICHAEL MCNAMARA  
THU, OCT 4 (7 PM), EMPIRE CITY CENTRE 9

This Sundance Channel special will be loved by film industry workers and film study students, but probably not too many others. It profiles the rise and fall of Polygram Pictures, the European studio most famous for *4 Weddings and a Funeral*. CEO Michael Kuhn operated it like a record company, with several niche labels, giving artists total control. It was a phenomenon until it attempted to be one of the major Hollywood studios. While it is fascinating and funny, it's pretty exclusive, and feels very made-for-TV. Or, maybe like the nay sayers who doubted Polygram, I'm under-

FILM

### EDMONTON INTERNATIONAL FILM FESTIVAL

#### BODY / ANTIBODY

USA  
DIRECTORS: KERRY DYE, JORDAN HOFFMAN  
SAT, OCT 6 (4 PM), PRINCESS THEATRE

"Oh my god, is that Debbie Gibson?" Don't be surprised if that just spills out of your mouth at the beginning of *Body/Antibody*, a comedy thriller about an OCD germ fraidy cat (Robert Gomes) and his not-whatever-it-seems affair with a free spirit (Leslie Kendall) living across the hall of his rent-controlled apartment. There's a fun sense of paranoia humming in the background of its low budget, some of which is explained more than necessary. While sex and violence makes up some of the ambiguity, it's a little too poised in hopes of

looking like a real movie instead of letting unique things emerge from what is already a pretty neat plotline. I kept anticipating Gomes and Kendall to break free from their ordinary screen presences, as though screwing up a line of dialogue or flashing some pubic hair might loosen them up and fulfill what their characters have the potential to become. And yes, it's totally Debbie. Or Deborah, as she now prefers. ★★★ (JBU)

#### BREAKFAST WITH SCOT

CANADA  
DIRECTOR: LAURIE LYND  
FRI, OCT 5 (7 PM), GARNEAU THEATRE

Eric, Maple Leaf-turned-sports show host, finds out he and partner Sam are temporary guardians of Scot, a boy who's way more gay than the ex-jock, who still can't relax about his sexuality. There are some amusing scenes that skate around how funny-strange the sudden stubbornness of kids can be, but the story's turns are



too smooth, while characters slip towards caricature. Scot's gayness simply involves the adoption of girly clothes and behaviour; his deadbeat dad is a parody of the irresponsible stud. There's no sense of

serious risk here (why not make Eric a current player who has to mask his sexuality around the rink?). The flick taps into the sap of a feel-good, upper-middle class world and the Christmas ending wraps up



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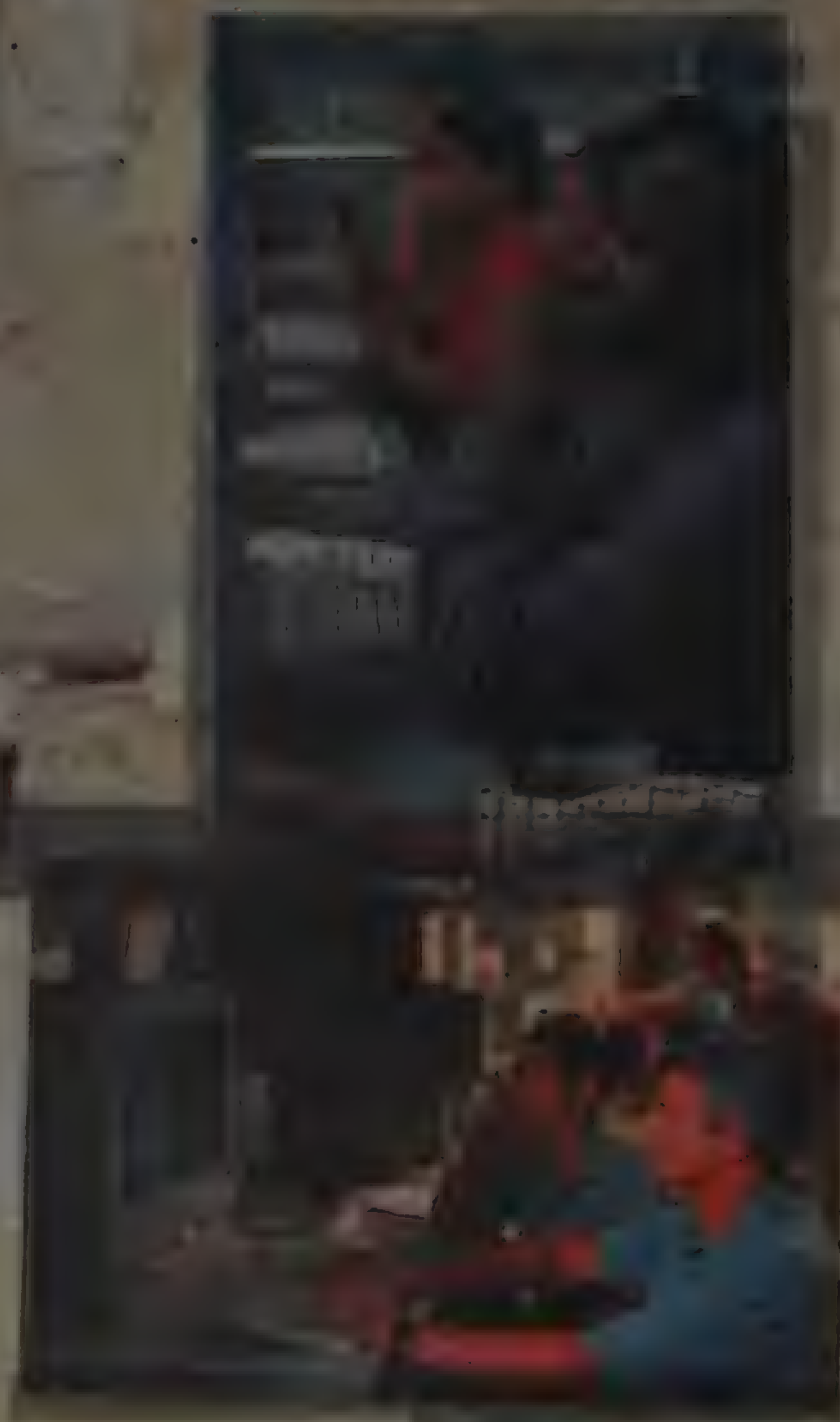
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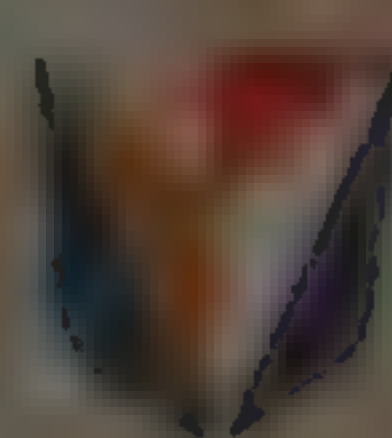
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# Fuller's White Dog deserves better treatment on every level

FLICKS

## DVDETECTIVE

JOHN BRAUN  
@johnbraun.com

After his death, Sam Fuller is a cult hero. Considered by many to be the greatest American cult filmmaker, in the past few months have seen a resurgence of his previously difficult-to-find films on DVD, from *I Shot a Werewolf* (1954) his memorable debut, to *The Big Red One* (1980) his final film. In the no-frills Early Edition box set, to near-classics like *Blackboard Jungle* (1955) to somewhat obscure, brutally textured efforts like *Water* (1964) which was reviewed in this column last spring.

The work of this singular talent, a WWII vet and one-time crime reporter who often compared his directorial style to a punch in the face or a tabloid headline, who famously referred to film as a battleground

during his cigar-chomping cameo appearance in Godard's *Pierrot le fou* (1965), is now more than ever available for wide public consumption. And while the socio-political context that so intriguingly framed his films has inevitably shifted—ie: the anti-Communist hysteria addressed in Fuller's sublime noir *Pickup on South Street* (1953)—the best of them seem to have lost none of their impact.

The list of Fuller films I've spent years trying to track down is fairly long, but chief among these, and certainly the weirdest-sounding of them all, has always been *White Dog* (1982), a small but notorious picture made immediately after Fuller's WWII epic *The Big Red One* (1980). Hounded by the NAACP during production, essentially abandoned by both Paramount, who test-screened it and then decided to dump it without theatrical release, and NBC, who was supposed to air it but opted out, the event of finally seeing *White Dog* is only a disappointment in the sense that

it's difficult to figure out exactly what people were so antsy about.

Based on a *Life* magazine story by Romain Gary, the film was scripted by Fuller and Curtis Hanson—who'd later direct *LA Confidential* (1997)—as a typically bold, oddly focused study of racist tendencies. It's about a fangy white German Shepherd who is found injured on a dark road one night by a very young, rather innocent actress, and taken in as an endearing, if fearsomely protective, pet. It's only gradually that actress and audience alike come to realize that the dog's been painstakingly trained to attack and kill all black people it lays eyes upon.

THAT THE FILM IS KIND of crazily conceived there's no argument, but the notion that it's somehow itself racist is totally incomprehensible to me. By the second act, the pooch is taken in for arduous re-programming by a Hollywood animal trainer who believes himself on a mission of

racial harmony. The story has no major sub-plot to speak of—it's basically all about the dog and the significance he attains as a metaphor for just how deeply embedded the impulse to hate and attack the other is in our culture and perhaps even our genes. The ending is admittedly a bit confused as to how it comments on the theme, but there can be no mistaking that the film as a whole is designed as a lament for racial intolerance.

That there is no major sub-plot, however, doesn't mean there aren't plenty of other interesting things going on in *White Dog*. A pleasingly un-glamorous portrait of Los Angeles movie life, it's peopled by young artists going nowhere, rather appropriately played by the likes of Kristy McNichol and Jameson Parker, who played AJ on the 1980s TV series *Simon and Simon*. The most compelling character in the film—dog aside—is easily Keys, the trainer, played with impressive commitment by the late, sadly underused actor Paul Win-

field. The doggie POV shots, the brief explosions of action and the wildly jarring transitions between scenes are kinetic in a way that defies what appears to have been a somewhat impoverished and restrictive project with a tight shooting schedule. I also love the fact that people are always feeding the dog cheeseburgers. I mean, since when do dogs like hamburger buns? Or cheese?

It's just too bad that my—and presumably for many of you, your—first time seeing *White Dog* has to be via the new DVD from some company called Substance Video, who we have to thank simply for getting it out there, I guess. The film is presented in the wrong aspect ratio—a particularly dismal problem in scenes with close-ups or tight two-shots—and in a very poor transfer with bleeding colours and muffled sound. *White Dog* may not be Fuller's masterpiece, but it is a fascinating little oddity and certainly deserves better treatment: that this. ▽

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—Peter Travers

**JACK MATHEWS, DAILY NEWS**  
"THE SEASON'S FIRST MUST-SEE FILM FOR ADULTS."

**CHRISTOPHER ELLIOTT, Chicago Sun-Times**  
"EXTRAORDINARY. ★★★★★"

**JAMES VERNON, USA Today**  
"SPELLBINDING."  
"One of the greatest gangster films of our time"

**RICHARD CORLISS, TIME**  
"DAVID CRONENBERG PROVIDES THRILLS GALORE."

**TY BURR, The Boston Globe**  
"VIGGO MORTENSEN BURNS A HOLE IN THE SCREEN."

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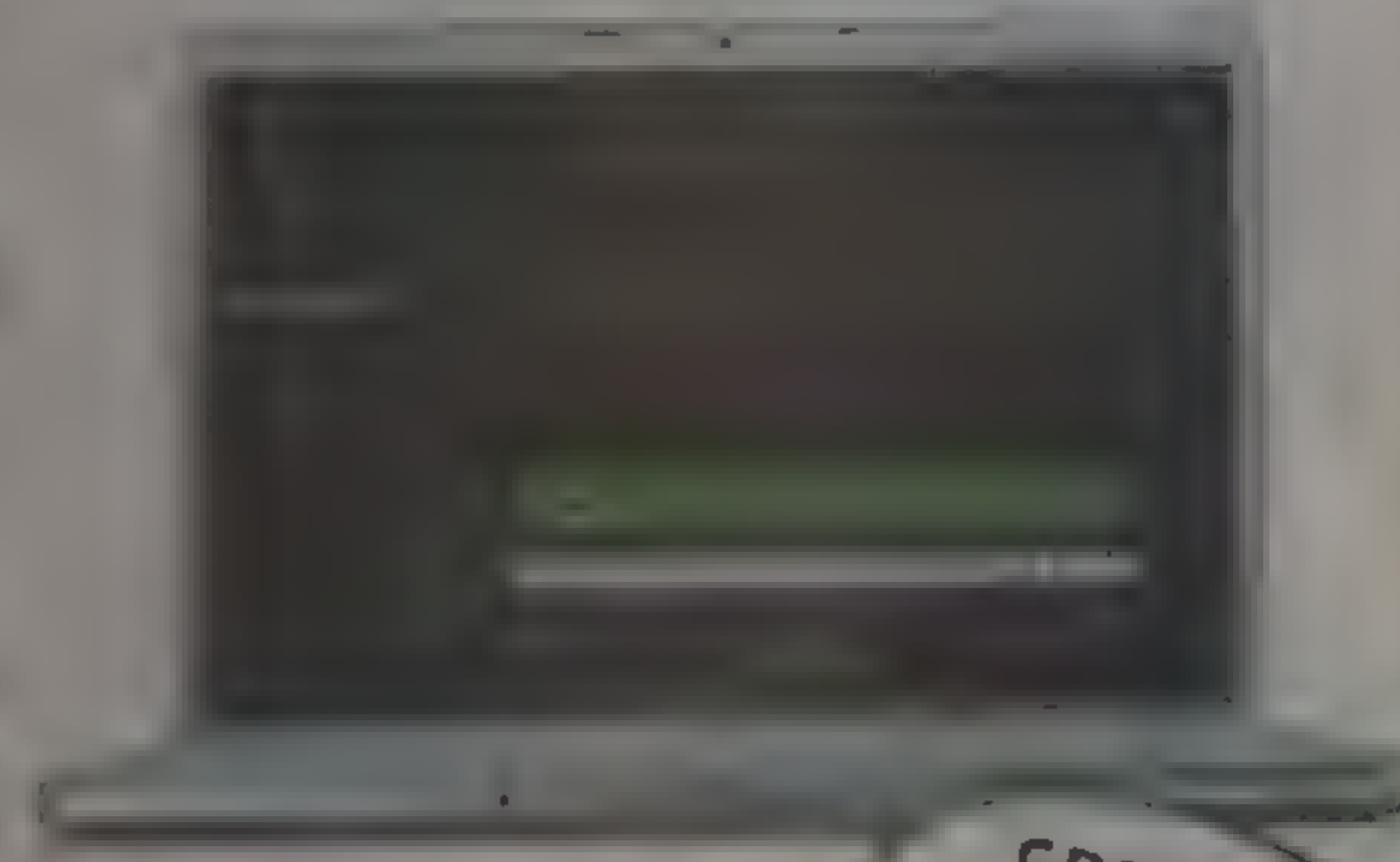
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HAIR AND MAKEUP BY JUDITH GORDON  
PRODUCTION DESIGNER JUDITH GORDON  
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**SUNDAY AT 2:00 PM**

**Andy Warhol: A DOCUMENTARY**

A FILM BY RIC DURAS

**SUNDAY AT 7:00 PM**

**THE EDMONTON INTERNATIONAL FILM FESTIVAL**

**FRIDAY AT 7PM CALLBACK**

**FRIDAY AT 9:15PM THE MEMORY THREE**

**TONIGHT (THURSDAY) AT 7PM**

**OUR BRAND IS CRISIS**

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**EFF**

CONTINUED FROM PAGE 41

everything with a pretty, bowtied package. ★★★ (BG)

**CALLBACK**

USA  
DIRECTOR: ERIC M WOLFSON  
FRI, OCT 5 (7 PM), METRO CINEMA

For a movie that's supposedly about an ill-fated movie shoot, *Callback* sure takes its sweet time actually putting its principles on the fake set—that the payoff isn't nearly worth the long lead time isn't really a big help, either. Still, there are some clever sequences tucked into the film's stretched-out 90 minutes, most of them revolving around the gut-punch that is the audition process. Director Eric Wolfson also shows some promise with the camera, though he'll probably need a script that relies less on broadly quirky characters to make his style into something really engaging. ★★★ (DB)

**THE END**

CANADA  
DIRECTOR: JEREMY THOMAS  
THU, OCT 4 (9:15 PM), PRINCESS II THEATRE

The real starting point of *The End* comes when teacher Joseph realizes he's in a (bad) movie. But that can't excuse the 45 minutes of mustily pompous, laboured storytelling it took to get there—you'll get the "bad movie" conceit after 15 minutes. Even after the post-modern questions fly in (do we just play roles or can we revise our fateful scripts? Can a movie take on a life of its own?), the film is still too theatrical

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and allusion-skimming (high school students who know Foucault? A bubbling stew of *Macbeth*, *Alice in Wonderland*, and *Sherlock Holmes*?). With all this self-seriousness, it'd be better if the musical score didn't stalk every scene. We're asked to admire the drawn-out manipulation of plot elements, but when the thing is such self-conscious play, the play's just not enough of the thing. ★★★ (BG)

**MOJAVE PHONE BOOTH**

USA  
DIRECTOR: JOHN PUTCH  
SAT, OCT 6 (2 PM), PRINCESS THEATRE

Films that base their stories on preposterous, self-consciously quirky conceits—in this case, that there's a kindly old woman calling the titular phone booth on the outskirts of Las Vegas to counsel complete strangers—shouldn't really be allowed to make any claims about reality, but that doesn't stop director John Putch from slapping a veneer of trenchant psycho-social exploration on these four stories of loosely connected people trying to get by in the City of Neon Lights. Putch manages to make a story about humankind's desperate grasping for connectedness seem even more cloying and trite than the other raft of independent/low-budget films that have taken the exact same point and said nothing particularly poignant about it, while losing none of this unfortunate genre's self-importance. ★ (DB)

**LUST, CAUTION (SE JIE)**

HONGKONG  
DIRECTOR: ANG LEE  
FRI, OCT 5 (9:15 PM), GARNEAU THEATRE

Usually when we declare a film's highlight to be its sex scenes we mean it as a slight (unless, you know, it's porn), yet in the case of Ang Lee's Golden Lion winner the sex is so arresting, so powerfully rendered and so deeply revealing of the duplicitous nature of the complex central characters that its something of a genuine triumph for cinematic subtlety as well as animalistic spectacle. A Mata Hari tale set in WWII era Shanghai, *Lust, Caution* is a broodingly paced and at moments heartsick evocation of youthful ideology up against virtually absolute power, with poorly organized thespians-turned-resistance fighters convincing the smart and rather fetching young actress to seduce and liquidate Tony Leung's high ranking government official guilty of collaborating with the occupying Japanese. Leung, playing the most nefarious character I've ever seen him embody, is brilliantly menacing and totally compelling. It's finally newcomer Tang Wei's show, however, and she proves to be every bit up to this exceedingly difficult role. ★★★★★ (JBr)



**ROCK, PAPER, SCISSORS: THE WAY OF THE TOSSE**

CANADA  
DIRECTORS: APRIL MULLEN, TIM DOIRON  
FRI, OCT 5 (7 PM), EMPIRE CITY CENTRE 9

A mockumentary about riffraff, professional RPS competitors training for the international championships, but unlike Christopher Guest's work, these caricatures have no believability whatsoever. There's a lot to laugh at, and a lot to roll your eyes at too but the thinness and stagnancy of the story plops a big rock between it and your entertainment. It runs like sketch comedy, and when we finally reach game day, the excitement is presented in montage—perhaps due to sound issues. It was shot at the actual tournament, and with actual competitors. Now, wouldn't it be more satisfying to document them instead? ★★ (OM)

**STRICTLY BACKGROUND**

USA  
DIRECTOR: JASON CONNELL  
SAT, OCT 6 (7 PM), EMPIRE CITY CENTRE 9  
CLOSING NIGHT GALA

This lovable documentary gives background artists more screen time than they could have imagined. 10 LA extras are followed from streets to sets, while they share stories of the stars, give advice and unveil their philosophies and motivations. Director Jason Connell treats them with lots of warmth and respect, the way you'd treat an A-lister. It feels somewhat incomplete, however, without a profile of an extra (the kind in hot demand), or a star-eyed hopeful with delusions of grandeur. Instead, the subjects are pragmatic professionals, decades deep in the business. They range from humble to eccentric to plain crazy—but every one committed to appearing insignificant. Throughout, their minuscule roles are colour saturated in black and white clips from famous movies. After we meet them, the same clips are re-shown and without any delineation, they're more prominent than the Oscar-winner snatching their screen. ★★★★★ (OM)

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**ANDY WARHOL: A DOCUMENTARY** Ric Obaralje's four-part documentary on the life of one of the world's most notorious artists, from his first arrival in New York as a penniless stranger to his life as the king of the New York art scene, from soup to nuts. Includes the best of Bob Dylan, John Lennon and Susan Sontag, among others. Directed by experimental artist Andy Warhol. **METRO CINEMA, ZEIDLER HALL, SUN, OCT 7 (2 PM)**

**EDMONTON INTERNATIONAL FILM FESTIVAL** The EIFF continues for another week with a selection of independent and big-budget movies. For *Vue Weekly's* reviews of some of the best films of this final weekend, see pages 41 and 44. To read Carolyn Nikodym's interview with *Eagle vs Shark* director Taika Cohen, see page 41.

**THE HEARTBREAK KID** Ben Stiller reunites with the Farrelly brothers for this comedy about who couldn't settle down, until he finally marries what appears to be the perfect woman, only she turns out to be terrible, of course. Luckily, he actually meets the perfect woman on his honeymoon—except he's already married! Just imagine the hijinx! Read *Vue Weekly's* review on page 41.

**JANE AUSTEN BOOK CLUB** Maria Bello, Emily Blunt and Amy Brenneman star as a group of women who start a book club devoted to the 19th century British romantic, only to find their real life relationships beginning to resemble the tangled messes of Austen's novels. It's like every first-year female English student's dreams come to life! In a movie!

**WES ANDERSON RETROSPECTIVE** Cinema continues its director retrospective series with a look into the meticulously art-directed world of Wes Anderson. *Rushmore* follows the story of questionable genius Max Fischer (Jason Schwartzman) as he competes with wealthy industrialist Herman Blume (Bill Murray, in the role that more or less reinvented him as middle-aged melancholy) for the affections of first-grade teacher Rosemary Cross (Olivia Williams). *The Life Aquatic*, meanwhile, follows the adventures of Steve Zissou (Murray again) as he struggles in vain to achieve his past glories. **METRO CINEMA, ZEIDLER HALL, SUN, OCT 7 (2 PM)**



# FILM LISTINGS

FRI, OCTOBER 5, THU, OCTOBER 6, 2007

All showtimes are subject to change at any time. Please contact theatre to confirm.

## CHABA THEATRE-JASPER

6094 Connaught Dr. Jasper, 852-4749

**THE KINGDOM** (14A, violence)  
Fri-Sat 7:00, 9:00; Mon-Thu 8:00

**THE SEEKER: THE DARK IS RISING** (PG, frightening scenes, not recommended for young children)  
Fri-Sat 7:00, 9:00; Mon-Thu 8:00

## CINEMA AT THE CENTRE

Stanley A. Milner Library Theatre,  
2 Sir Winston Churchill Square  
496-7070

**THE SECRET LIFE OF WORDS** (14A, coarse language, mature themes)  
Wed 6:30

## CINEMA CITY MOVIES 12

130 Ave 50 St, 472-9779

**SHOOT 'EM UP** (18A, gory scenes)  
Fri-Sat 1:20, 4:05, 6:50, 9:10, 11:30; Sun-Thu 1:20, 4:05, 6:50, 9:10

**THE BROTHERS SOLOMON** (14A, coarse language)  
Fri-Sat 1:45, 4:35, 6:45, 9:15, 11:25; Sun-Thu 1:45, 4:35, 6:45, 9:15

**DEATH SENTENCE** (18A, violence)  
Fri-Sat 7:10, 9:50, 12:05; Sun-Thu 7:10, 9:50

**THE NANNY DIARIES** (PG, coarse language)  
Fri-Sat 1:30, 4:25, 6:55, 9:25, 11:40; Sun-Thu 1:30, 4:25, 6:55, 9:25

**THE LAST LEGION** (PG, violence)  
Fri-Sat 10:05, 12:25; Sun-Thu 10:05

## BRATZ (G)

Daily 2:05, 4:50

## THE SIMPSONS MOVIE (PG)

Fri-Sat 1:50, 4:45, 7:25, 9:40, 11:55; Sun-Thu 1:50, 4:45, 7:25, 9:40

## NO RESERVATIONS (PG)

Fri-Sat 1:55, 4:20, 7:05, 9:30, 11:50; Sun-Thu 1:55, 4:20, 7:05, 9:30

## I NOW PRONOUNCE YOU CHUCK AND LARRY (14A)

Fri-Sat 1:40, 4:40, 7:20, 9:55, 12:20; Sun-Thu 1:40, 4:40, 7:20, 9:55

## HARRY POTTER AND THE ORDER OF THE PHOENIX (PG, frightening scenes, not recommended for young children)

Daily 1:00, 4:00, 7:00, 10:00

## RATATOUILLE (G)

Fri-Sat 1:35, 4:30, 7:15, 9:35, 12:00; Sun-Thu 1:35, 4:30, 7:15, 9:35

## LIVE FREE OR DIE HARD (14A, violence)

Fri-Sat 1:25, 4:15, 7:00, 9:45, 12:20; Sun-Thu 1:25, 4:15, 7:00, 9:45

## PIRATES OF THE CARIBBEAN: AT WORLD'S END (PG, violence, not recommended for young children)

Fri-Sat 12:30, 4:10, 7:35, 10:50; Sun-Thu 12:30, 4:10, 7:35

## SHREK THE THIRD (PG)

Daily 2:00, 4:55, 7:30

## CINEPLEX ODEON NORTH

14231 137th Avenue, 732-2223

**THE SEEKER: THE DARK IS RISING** (PG, frightening scenes, not recommended for young children) no passes  
Daily 12:40, 3:00, 5:20, 7:45, 10:10

**THE HEARTBREAK KID** (18A, sexual content)  
Fri-Mon, Wed-Thu 1:30, 4:30, 7:30, 10:20, Tue 4:30, 7:30, 10:20; Star and Strollers Screening: Tue 1:00

## FEAST OF LOVE (14A, sexual content, nudity, not recommended for children)

Daily 3:30, 9:10

## THE KINGDOM (14A, violence) no passes

Daily 1:00, 3:50, 7:15, 10:00

## SHAKE HANDS WITH THE DEVIL (14A, disturbing content)

Daily 12:55, 6:45

## THE GAME PLAN (G)

Fri-Mon, Wed-Thu 1:20, 4:00, 7:00, 9:40, Tue 4:00, 7:00, 9:40; Star and Strollers Screening: Tue 1:00

## GOOD LUCK CHUCK (18A, sexual content)

Daily 1:00, 4:00, 7:00, 10:00

## RESIDENT EVIL: EXTINCTION (18A, gory scenes)

Daily 1:00, 4:00, 7:00, 10:00

## SYDNEY WHITE (PG)

Fri-Sat, Thu 1:40, 4:40, 7:40, 10:40, 1:40, 4:10, 9:50

## MR. WOODCOCK (PG, coarse language, sexual content, not recommended for young children)

Fri-Sat, Mon-Thu 2:10, 4:40, 7:40, 9:55, Sun 2:10, 9:55

## EASTERN PROMISES (18A, gory scenes)

Daily 1:50, 4:20, 6:50, 9:20

## THE BRAVE ONE (14A, violence, coarse language)

Daily 1:10, 4:15, 7:20, 10:00

## 3:10 TO YUMA (14A, violence)

Daily 1:15

## MR. BEAN'S HOLIDAY (G)

Daily 1:15

## SUPERBAD (18A)

Daily 2:00, 5:00, 7:35, 10:15

## THE BOURNE ULTIMATUM (14A)

Daily 3:20, 6:30, 9:00

## WWE: NO MERCY (Classification not available)

Daily 3:20, 6:30, 9:00

## CINEPLEX ODEON SOUTH

10000-102 Ave, 421-7020

## THE SEEKER: THE DARK IS RISING

(PG, frightening scenes, not recommended for young children)  
no passes Daily 12:30, 3:15, 6:50, 9:20

## THE HEARTBREAK KID (18A, sexual content)

Fri-Mon, Wed-Thu 12:50, 3:50, 7:15, 10:10; Tue 3:50, 7:15, 10:10; Star and Strollers Screening: Tue 1:00

## FEAST OF LOVE (14A, sexual content, nudity, not recommended for children)

Daily 10:15

## THE KINGDOM (14A, violence)

no passes Daily 1:50, 4:40, 7:30, 10:15

## THE GAME PLAN (G)

Daily 1:00, 3:45, 7:00, 9:30

## THE JANE AUSTEN BOOK CLUB (PG, mature themes, coarse language)

Fri-Mon, Wed-Thu 1:15, 4:00, 6:30, 9:10, Tue 4:00, 6:30, 9:10; Star and Strollers Screening: Tue 1:00

## GOOD LUCK CHUCK (18A, sexual content)

Fri-Wed 12:40, 3:10, 5:30, 8:00, 10:30, Thu 3:10, 5:30, 8:00, 10:30

## RESIDENT EVIL: EXTINCTION (18A, gory scenes)

Daily 12:10, 2:40, 5:00, 7:30, 10:00

## SYDNEY WHITE (PG)

Fri-Tue, Thu 1:30, 4:10, 6:40, 9:15; Wed 1:30, 4:10, 9:15

## ACROSS THE UNIVERSE (PG, not recommended for children)

Daily 12:20, 3:30, 6:45, 9:45

## MR. WOODCOCK (PG, coarse language, sexual content, not recommended for young children)

Fri-Sat, Mon-Thu 12:15, 2:30, 5:10, 7:40, 9:50, Sun 12:15, 2:30, 5:10

## EASTERN PROMISES (18A, gory scenes)

Daily 12:30, 3:40, 6:45, 9:45

## THE BRAVE ONE (14A, violence, coarse language)

Daily 1:45, 4:30, 7:20

## MITTI WAJAN MAARDI (PG, not recommended for young children, Punjabi)

Daily 12:45, 4:45, 8:45

## 3:10 TO YUMA (14A, violence)

Fri-Wed 1:20, 4:15, 7:15, 10:00; Thu 1:20, 4:15, 10:00

## MR. BEAN'S HOLIDAY (G)

Daily 1:40

## SUPERBAD (18A)

Fri-Tue, Thu 2:00, 4:50, 7:50, 10:20; Wed 2:00, 4:50, 10:20

## THE BOURNE ULTIMATUM (14A)

Daily 4:20, 7:10, 9:40

## WWE: NO MERCY (Classification not available)

Daily 4:20, 7:10, 9:40

## CINEPLEX WEST MALL

8882-170 St, 444-1829

## THE INVASION (14A)

Daily 9:50

## BECOMING JANE (PG)

Fri, Mon 3:55, 6:30, 9:00; Sat-Sun 12:50, 3:55, 6:30, 9:00, Tue-Thu 6:30, 9:00

## THE SIMPSONS MOVIE (PG)

Fri, Mon 5:15, 7:30, 10:00; Sat-Sun 1:00, 3:00, 5:15, 7:30, 10:00; Tue-Thu 7:30, 10:00

## I NOW PRONOUNCE YOU CHUCK AND LARRY (14A)

Fri, Mon 3:50, 6:40, 9:10; Sat-Sun 1:10, 3:50, 6:40, 9:10; Tue-Thu 6:40, 9:10

## HARRY POTTER AND THE ORDER OF THE PHOENIX (PG, frightening scenes, not recommended for young children)

## 5:00, 7:15; Tue-Thu 7:15

## CITY CENTRE 9

10200-102 Ave, 421-7020

## THE KINGDOM (14A, violence)

SR Dolby Digital Daily 12:30, 3:20, 7:10, 10:00

## THE HEARTBREAK KID (18A, sexual content)

Dolby Stereo Digital Daily 12:40, 3:30, 6:20, 9:10

## RESIDENT EVIL: EXTINCTION (18A, gory scenes)

Daily 1:00, 4:00, 7:00, 10:00

## THE SEEKER: THE DARK IS RISING

(PG, frightening scenes, not recommended for young children)  
DTS Digital Daily 1:10, 3:40, 7:20, 9:40

## IN THE VALLEY OF ELAH (14A, coarse language, violence, mature themes)

DTS Digital Fri-Tue, Thu 1:00, 3:50, 6:40, 9:30, Wed 1:00, 3:50, 10:00

## EASTERN PROMISES (18A, gory scenes)

DTS Digital Daily 1:20, 4:10, 6:50, 9:20

## GOOD LUCK CHUCK (18A, sexual content)

DTS Digital Fri-Sat 4:00, 7:30, Sun-Wed 1:50, 4:20, 7:30, 10:00; Thu 1:50, 4:20, 7:30, 10:00

## SILK (14A, sexual content)

DTS Digital Fri-Sat 1:40, 10:00, Sun-Thu 1:40, 9:45

## SHAKE HANDS WITH THE DEVIL (14A, disturbing content)

DTS Digital Daily 1:30, 4:00, 6:30, 9:10

## THE BRAVE ONE (14A, violence, coarse language)

DTS Digital Sun-Thu 4:00, 6:45

## CLAREVIEW 10

4211-139 Ave, 472-7600

## SUPERBAD (18A)

Fri, Tue-Thu 4:20, 6:55; Sat-Mon 1:25, 4:20, 6:55

## EASTERN PROMISES (18A, gory scenes)

Daily 9:25

## THE BRAVE ONE (14A, violence, coarse language)

Fri, Tue-Thu 4:05, 6:40; Sat-Mon 1:00, 4:05, 6:40

## FEAST OF LOVE (14A, sexual content, nudity, not recommended for children)

Daily 9:15

## MR. WOODCOCK (PG, coarse language, sexual content, not recommended for young children)

Fri, Tue-Thu 4:50, 7:40, 10:00, Sat-Mon 1:50, 4:50, 7:40, 10:00

## GOOD LUCK CHUCK (18A, sexual content)

Fri, Tue-Thu 4:55, 7:10, 9:40; Sat-Mon 2:00, 4:35, 7:10, 9:40

## SYDNEY WHITE (PG)

Fri, Tue-Thu 4:00, 6:30, Sat-Mon 1:20, 4:00, 6:30

## 3:10 TO YUMA (14A, violence)

Daily 9:00

## THE SEEKER: THE DARK IS RISING

(PG, frightening scenes, not recommended for young children)  
Fri, Tue-Thu 4:40, 7:20, 9:45; Sat-Mon 2:10, 4:40, 7:20, 9:45

## THE HEARTBREAK KID (18A, sexual content)

Fri, Tue-Thu 4:10, 6:50, 9:30; Sat-Mon 1:30, 4:10, 6:50, 9:30

## RESIDENT EVIL: EXTINCTION (18A, gory scenes)

Fri, Tue-Thu 5:00, 7:30, 9:50; Sat-Mon 2:20, 5:00, 7:30, 9:50

## THE GAME PLAN (G)

Fri, Tue-Thu 4:15, 6:45, 9:20; Sat-Mon 1:40, 4:15, 6:45, 9:20

## THE KINGDOM (14A, violence)

Fri, Tue-Thu 4:30, 7:00, 9:35, Sat-Mon 1:10, 4:30, 7:00, 9:35

## GALAXY-SHERWOOD PARK

2020 Sherwood Drive, 418-0150

## THE SEEKER: THE DARK IS RISING

(PG, frightening scenes, not recommended for young children) no passes  
Fri 4:30, 7:10, 9:50; Sat-Mon 1:10, 4:30, 7:10, 9:50

## THE HEARTBREAK KID (18A, sexual content)

Fri 4:20, 7:30, 10:20, Sat-Mon 1:20, 4:20, 7:30, 10:20

## 7:40, 10:15; Tue-Thu 7:40, 10:15

## SYDNEY WHITE (PG)

Fri 4:10, 6:50, 9:20; Sat-Mon 1:30, 4:10, 6:50, 9:20; Tue-Thu 6:50, 9:20

## MR. WOODCOCK (PG, coarse language, sexual content, not recommended for young children)

Fri 4:40, 7:35, Sat-Mon 1:40, 4:40, 7:35; Tue-Thu 7:35

## EASTERN PROMISES (18A, gory scenes)

Daily 9:45

## THE BRAVE ONE (14A, violence, coarse language)

Daily 9:10

## 3:10 TO YUMA (14A, violence)

Fri 3:40, 6:40, 9:30; Sat, Mon 12:50, 3:40, 6:40, 9:30, Sun 12:50, 9:30; Tue-Thu 6:40, 9:30

## THE BOURNE ULTIMATUM (14A)

Fri 3:30, 6:30; Sat-Mon 12:20, 3:30, 6:30; Tue-Thu 6:30

## WWE: NO MERCY (Classification not available)

Sun 6:00

## CARNEAU

8712-109 St, 433-0728

## 2 DAYS IN PARIS (14A, sexual content, coarse language)

Sat-Fri 7:00, 9:00; Sun-Mon 2:00

## EDMONTON INTERNATIONAL FILM FESTIVAL (STC)

www.edmontonfilmfest.com

## GRANDIN THEATRE

Grandin Mall, Sir Winston Churchill Ave, St



MAC EWAN

Illustration | Exhibit Presentation | Professional Writing  
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Room 436  
Centre for the Arts  
+ Communications  
10045 - 156 Street

October 16—6:30 pm

Information Session

www.MacEwan.ca



Shaky cameras can't hide the fact *The Kingdom's* all about explosions

OMAR MOUALLEM / omar@vueweekly.com

Peter Berg's *The Kingdom* starts like an important movie, capable of raising awareness in the same way as *Syriana* or *Fahrenheit 9/11*. A crafty and succinct introduction logs the history of American-Saudi relations with stylish sound bites, images and a bar graph that turns into the World Trade Center before impact. But soon after, it becomes an obvious red herring—a vessel to deliver explosives by means of a skidding car or a suicide bomber.

At an American compound in Riyadh, American employees play softball with their families. Terrorists disguised as Saudi officers massacre over 100 civilians in an unblinking sequence that halts and repeats unexpectedly. Pussyfooting with their foreign policy, American officials send an FBI team of four—yes, four—to investigate the attack.

The biggest attack on overseas Americans since the USS Cole is handled by Jamie Foxx, Jennifer Garner, Chris Cooper and Jason Bateman. All but Cooper look too pretty to even consider entering a desert without a bathing suit and suntan lotion, but apparently they're America's finest.

Agent Fleury (Foxx) and his team are under the command of stubborn, bumbling Saudi officers, led by one cooperative but inhibited Colonel, Faris al-Ghazi (played by Ashraf Barhom). They struggle for power, but the best al-Ghazi can offer is five minutes at a crime scene. In those five minutes Fleury infers that the assailants were Saudi, but it's still not enough to unclamp the foreign officials from his case. Luckily, the terrorists come to his team, and that's when *The Kingdom* gets its head stuck in its own ass.

WITH BULLETS and explosives firing from all directions, it becomes

PREVIEW

NOW PLAYING  
**THE KINGDOM**  
DIRECTED BY PETER BERG  
WRITTEN BY MATTHEW MICHAEL CARNAHAN  
STARRING JAMIE FOXX, CHRIS COOPER, JENNIFER GARNER, JASON BATEMAN

impossible, for nearly 30 minutes, to know who's who and what's what. What exactly is the point of choreographing a battle when you can't see who's winning?

To boot, director Berg decided that if shaky cam worked for *Black Hawk Down*, it would work for his guerrilla warfare. It doesn't. The restless camera effect is supposed to be raw and chaotic, but from start to finish—through action and dialogue, a-ha! and oh-shit! moments—it's just dizzying, as if the operator played ring-around-the-rosie for an hour, grabbed a camera and started shooting.

*The Kingdom* also has the tendency to be very insensitive, though not to Muslims and Arabs—that they handle respectively balanced. Rather, it's insensitive mostly towards American victims. After they're machine gunned like a county fair star-target they drop to the ground and become props to walk around and riff about with a little too much zazz. The characters' nonchalance doesn't appear heroic; it appears cocky and crass like they're having way too much fun protecting national security.

And then something amazing occurs: *The Kingdom* sticks to your heart for one very real moment right at conclusion proving the makers aren't completely blind to the issue at hand. Without revealing it, it's enough to make up for at least half of the movie's mindlessness. And the truth is, no matter how careless the experience would be a lot more tolerable if the camera weren't taped to a running man's head. ▽

**WIN**  
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**INTO THE WILD**

**WEDNESDAY OCTOBER 10<sup>TH</sup>**

**7:00PM AT EMPIRE CITY CENTRE 9**  
**101 STREET - 102 AVE**

PRESENTED BY:

VUEWEEKLY

Global  
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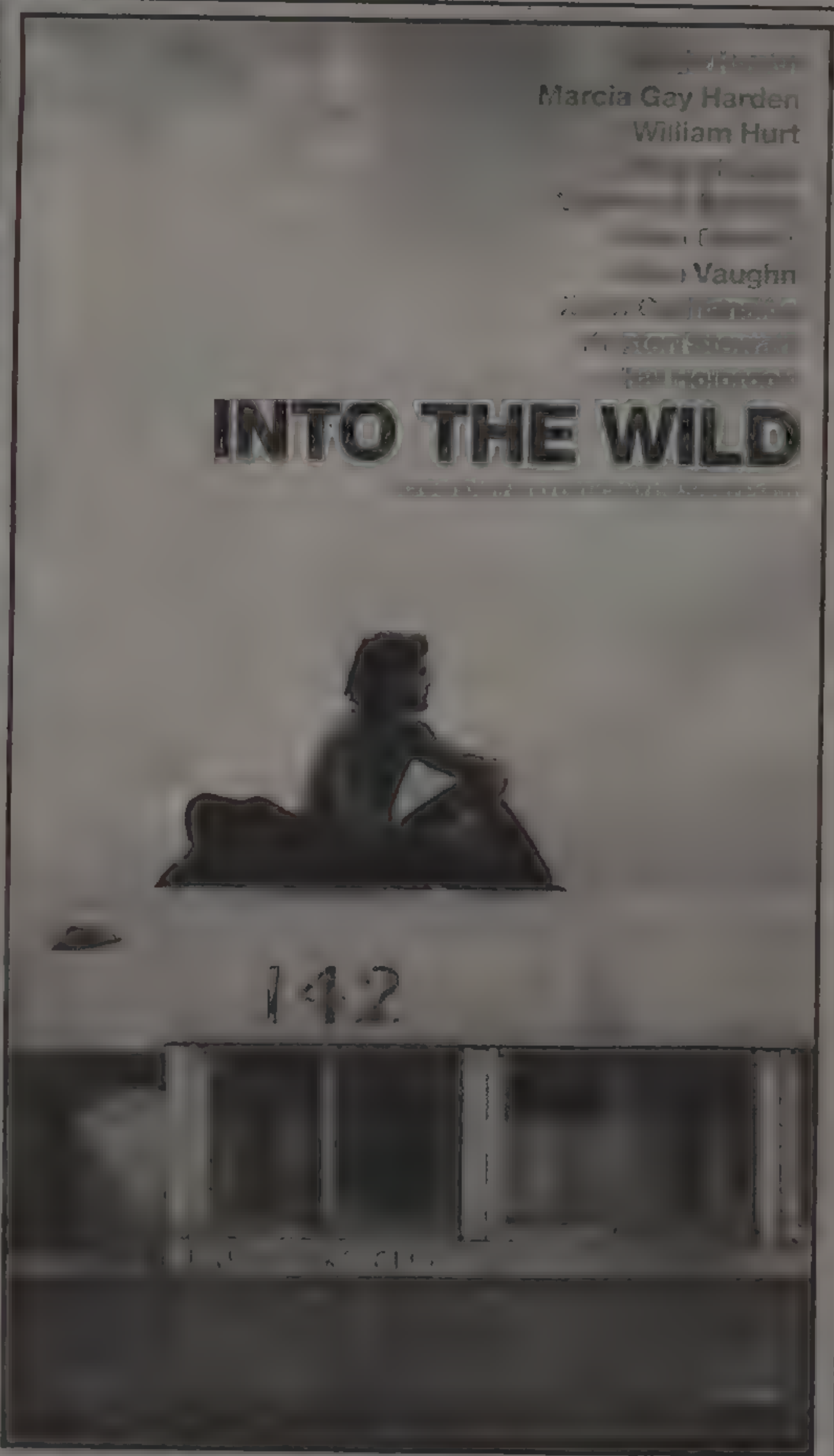
KROCK  
97.3

WINTER'S WOODS  
EDMONTON

SONY & BMG

Canadian  
Cinematographers Association

DOUBLE GUEST PASSES ARE AVAILABLE AT:  
**VUEWEEKLY 10303-108 STREET**



IN THEATRES FRIDAY OCTOBER 12<sup>TH</sup>



# MUSIC

## The New Pornographers came for a good time, not a long time

PHOTO: JEFFREY M. HARRIS / GETTY IMAGES

When **The New Pornographers** roll into the Edmonton Event Centre (aka Ed's) on Oct 11, don't be surprised if frontman AC Newman is wearing some shiny new threads.

"I love that [Ed's] is in a mall," says Newman, admitting that—for whatever reason—he had no clothes with him the last time the band came through Edmonton. "It was nice to know that if I didn't have any clothes I could go and buy some."

Longtime fans of the Pornographers might be more interested in hearing about who is travelling with Newman this time, though. With eight very busy members, the band often has to juggle various lineups and use stand-ins for live shows. This happened the last time the Pornographers came through town: Neko Case was unavailable, so Kathryn Calder of Immaculate Machine fame—and, coincidentally, Newman's niece—played Case's parts for the show.

Not this time, though. The New Pornographers have everyone for this tour, including Danny Bejar and both

"We're coming back with a super-charged lineup," say Newman. "It's gonna be quite good. We've got Neko, we've got Dan ... basically, this whole fall tour across North America we're an eight-piece band."

This five-star lineup will allow the Pornographers to recreate, live, the



PREVIEW

THU, OCT 11 (7 PM)  
**THE NEW PORNOGRAPHERS**  
EDMONTON EVENT CENTRE, \$28

sound of the group's studio material more closely than ever.

"On this tour, we're pretty close," says Newman. "Our stage tech is our friend Paul Rigby, who plays in Neko's band. So whenever eight people isn't enough to play a song, Paul Rigby is there to play the extra parts. He sits in on a couple."

**THIS DOESN'T MEAN** that the band is simply going to run through their latest record, *Challengers*, verbatim, though. "I know it annoys me when I've seen bands and all they do is play

their new record. You wanna totally support your new record and play the lion's share of it, but you wanna play a lot of other songs," says Newman. "It's making our set a little longer."

Sadly, this might be the last chance Edmontonians get to see the full New Pornographers lineup on tour. "The future of us as this touring entity, I can never really say for sure," explains Newman. "I can't really say what's going to happen in the future."

Newman remains confident the band will continue to make records, however. "Making records, you can do [that] long distance. That's always been the big thing," he says. "When this band started, it was more to make a record than anything. I never really thought past *Mass Romantic* ... It took on a life of its own after that." ▼

SUB P.O.P. Artists from Portland

# the Thermals

with special guests  
**THE CITY STREETS**

**Thursday October 18**  
**The Velvet Underground**  
(10030-102 St Basement)

**UU** Doors 8:00 pm Show 9:00 pm **VUE**  
Tickets at Megatunes, Blackbird and Listen WEEKLY  
www.thethermals.com

**Velvet Underground October**

Friday October 5  
Greg MacPherson  
w/ Brian Toogood  
& Pangina

Saturday October 6  
Eamon McGrath &  
The Wild Dogs  
w/ The Pack  
& The Paperboxes

Friday October 12  
The Manvills  
w/ Bella & Moonbox

Saturday October 13  
Let's Dance  
w/ Rum Runner  
& On the Brink

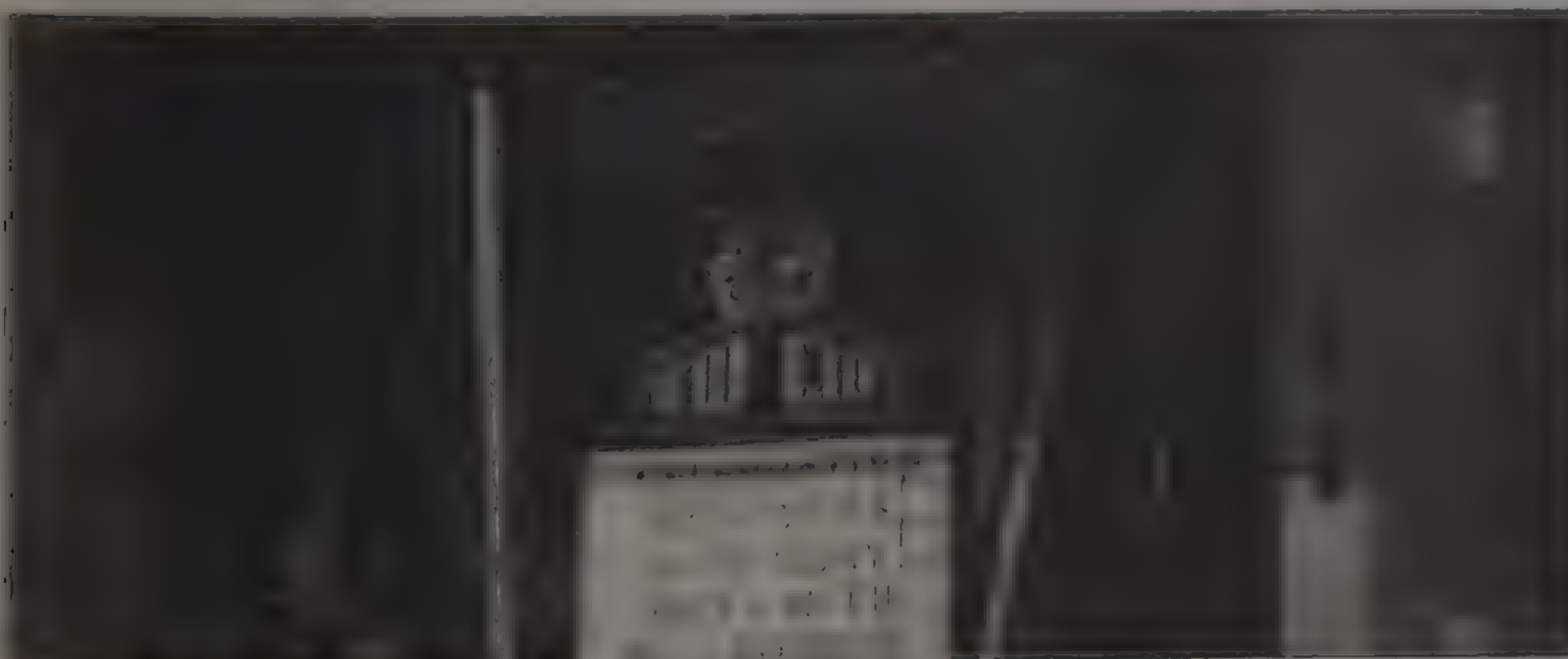
Friday October 19  
The Thermals  
w/ The City Streets

Saturday October 20  
The Details  
w/ Zuckerbaby  
& Trent Buhler

Friday October 26  
Forbidden Dimension  
Album Release for  
"Cool Sound Outta Hell"  
w/ The Get Down &  
Fat Dave Crime Wave

Saturday October 27  
The Russian Futurists  
w/ Gloom Room  
& Westfalia

TICKETS AT THE DOOR 10030-102ST UNDER THE STARLITE ROOM 10



**PREVIEW / THU, OCT 4 - THU, OCT 11 / MAD BOMBER SOCIETY, SUBHUMANS, THE AMBER AFFAIR, UK SUBS AND MORE / NEW CITY** How do you sum up 10 whole years of the awesomeness that is New City? From early 1990s Hot Heat shows at the old location to Dub Night, Goth Night and Punk Rock Bingo to the Prom for adults to the legendary Borneo Redhead, Hot Water Music, SNFU, Tragically Hip and Reverend Horton Heat shows to me getting kicked out for "failing as a person" (I was a bit of a dick), there's a lot to talk about. So let's just say this—New City has survived a move, an oil boom, the recession and all the while has continued to provide people like me with a great place to go every night of the week. And now it's survived all of these things? Because New City is a zombie. A member of the undead. That's right. A zombie—but with bouncers that conveniently forget your behaviour from the night before as they re-check your ID and tell you "Welcome back!" (I was a bit of a dick). Check out the complete list of shows for the coming week, and keep checking back over the next 10 years. —BRYAN BIRTLES / bryan@vancouverweekly.com



# Pawn Shop

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WEEKENDS... **FREE**  
DOORS AT 9PM! NO COVER  
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**\$2** Kokanee pints and  
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THIS WEEK:

FRIDAY OCTOBER 6:

**JULY WITH THE PORTRAITS**

SATURDAY OCTOBER 6:

**Dudley Dawson**  
with The Blame Its & A Band In All Hope

UPCOMING:

FRIDAY OCTOBER 12:

**HER ALIBI** BLIND EYE HALO  
FELIX FOUNDATION  
CHASING JONES

SATURDAY OCTOBER 13:

**FLAMINGO**

FRIDAY OCTOBER 19:

**LEFTNUT THE FIREBRANDS**

SATURDAY OCTOBER 20:

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FOR YOUR FREE LISTINGS TO 426.2693  
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## THU LIVE MUSIC

**ARDEN** Dervish; 7:30pm; \$32 at TicketMaster

**ATLANTIC TRAP AND GILL** Jimmy Whiffen

**BACKDRAUGHT PUB** Open stage 9pm

**BLACKSPOT CAFE** Folkstravaganza Haybale, Ursula, Ghostclouds, The Rough Sea

**BLIND PIG** Moosehead Jam The Rault Brothers and friends; 8-11pm

**BLUE CHAIR CAFE** Jimmy Whiffen

**CAFE LEVA** Every Thursday Travis Boa plays mellow gold; 7-9:30pm

**CHRISTOPHER'S PARTY PUB** Open stage hosted by Alberta Crude; 6-10pm

**DRUID** Guitar heroes

**DUSTER'S PUB** Thursdays open stage hosted by the Mary Thomas Band

**EDDIE SHORTS** Mahogany Frog Orakes Theory, Perilous Seas; 9pm (show); no cover

**FOUR ROOMS** The Parkers; 8pm

**HULBERT'S** Automata World (blues); 8pm, \$5 (door)

**THE IVORY CLUB** Live Dueling Pianos; no cover; 8pm

**JAMMERS PUB** Thursday open jam; 7-11pm

**J AND A BAR AND GRILL** Open stage with the Poster Boys (pop/rock/blues); 8:30pm-12:30am

**JULIAN'S PIANO** Beatles Experience; 8pm, \$31-\$55 at TicketMaster

**JULIAN'S PIANO** Beatles Experience; 8pm, \$31-\$55 at TicketMaster

**NEW CITY** Mad Bomber Society Subhumans, Chris Murray, One Night Band; \$20 (adv), \$25 (door)

**NORTH GLENORA HALL** Jam by Wild Rose Old Time Fiddlers

**STABILITY ROOM**

**URBAN LOUNGE**

**WILD WEST SALOON** Scoggins

CLASSICAL

**WINSPEAR CENTRE** Robbins Lighter Classics A Choral Bouquet Bruce Hangen (conductor), Richard Eaton Singers (Leonard Ratzlaff, music director); Edmonton Symphony Orchestra; 8pm

DIS

**BACKROOM VODKA BAR** Thursday Nights Electro Education dub, trip hop, lounge, electro with DJ Lazer Beam

**BANK ULTRA LOUNGE** Kaskade Darren Curtis, Mikey Wong; \$20 (adv) at Foosh, Yess Hair, Bank TicketMaster

**BILLY BOB'S LOUNGE** Escapade Entertainment

**BLACKDOG FREEHOUSE** Thursdays DJs spin on two levels

**BRIDGES** with Mia Fellow, midnight, DJ West Coast Baby Dadd

**ESMERALDA'S** Thursday top 40, country

**ELL'S KINGS PUB** Bingo with DJ S W A G

**FLUID LOUNGE** Girls Night out

**FUNKY BUDGET** Retro music

**GAS PUMP** Ladies Nite Top 40/dance with DJ Christian

**HIGHWAY 101** Live music

Thursdays: with Urban Substance Sound Crew InVincible, Touch It, TNO & Lady Vishus

**HALO** Thursdays Fo Sho with Allout DJs, DJ Degree, Junior Brown

**KAS BAR** Urban House, with DJ Mark Stevens, 9pm

**LEVEL 2 LOUNGE** Dish Thursdays: funky house/techno with DJ Colin Hargreaves, house/breaks with DJ Krazy K, hardstyle/techno with DJ Decha, tech trance/electro with DJ Savage Garret; no minors, no cover

**NEW CITY** I Love '80s Thursdays 9pm (door); no cover

**NEW CITY** Bride of Bingo Thursdays: hosted by Dexter Nebula and Anarchy Adam; 10pm; no cover

**ON THE ROCKS** Thursdays: Dance lessons at 8pm; Salsa DJ to follow

Pianos, no cover, 9pm

**JAMMERS PUB** Country/rock band, 9-2am

**JEREMY AND RYAN** Headwind (classic rock) 9:30pm

**JULIAN'S PIANO** Beatles Experience; 8pm, \$31-\$55 at TicketMaster

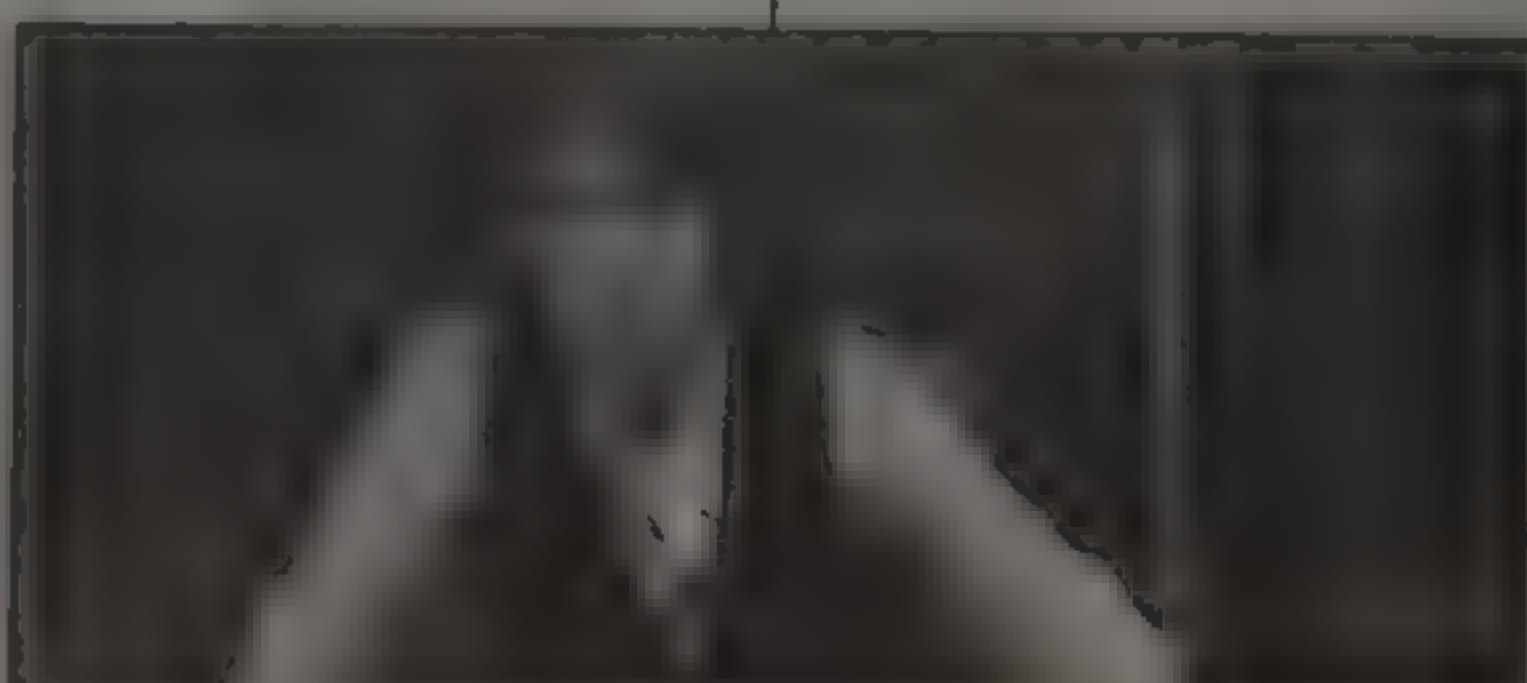
**JULIAN'S PIANO** Beatles Experience; 8pm, \$31-\$55 at TicketMaster

**LOCKER ROOM PUB** Cockatoo, Profunda Rosa (punk rock); no minors; \$5

**MACLAB THEATRE** Marcel Khalife and the Al Mayadine Ensemble; 9pm, \$55 (adult)/\$30 (student) at Citadel box office

**METRO BILLIARDS** Barry Westerlund (folk); 10pm

**MURRIETA'S** Terry Jorden (piano); 8-10pm



PREVUE / SAT, OCT 6 (7:30 PM) / KALAN PORTER / MYER HOROWITZ, \$29.50

"...While he seems like an angel on earth, he is definitely not 'insufferably cherubic,' as your article stated." -A letter we received the last time we said anything about Kalan Porter.

**INVERTED ROOMS AND TAP** ROOM SOUTH Retro to New: classic rock, R&B, urban and dance with DJ Mikee, 9pm-2am; no cover

**PLANTY (INDIE) ST. ALBERT** It Thursdays: breaks, electro house spun with PI residents

**THE ROOST** Gorgeous featuring hostess Dr. Leona Tronic, Drag Kings and Queens, burlesque and rotating game shows, bands upstairs monthly

**STARLITE ROOM** DJ Champion and his 6-Strings, no minors; 8pm (show); \$18 at UnionEvents.com, TicketMaster, Megatunes, Blackbird, Foosh and Soular

**VELVET UNDERGROUND** WLCM: Electro, techno, no wave with DJ N.k 7 of Short Out Out Out, 8pm (door)

**WILD WEST SALOON** Krysta Scoggins

## FRI LIVE MUSIC

**ATLANTIC TRAP AND GILL** Jimmy Whiffen

**AXIS CAFE** Friday Live Music Nights: acoustic singer-songwriters

**BLUE CHAIR CAFE** Carrie Hryniw, Mike Sedava, Joseph Walls

**CASINO YELLOWHEAD** Colleen Rae and Cornerstone (pop/rock)

**CENTURY CASINO** Wall (tribute to Pink Floyd); 9pm (door); \$5 at Century

**FLUID LOUNGE** (rock and roll)

**EDMONTON EVENT CENTRE** NAS, 8pm (door), \$49.95 (adv) at TicketMaster, Method, FS Skate, Scoggins

**ESMERALDA'S** (singer/songwriter); 7:30pm \$26 \$32 at Festival Place box office

**FOUR ROOMS** The Parkers, 9pm \$5

**FRESH START BAKERY/CAFE**

**HULBERT'S** Live music

**THE IVORY CLUB** Live Dueling

**ETHEL HUNTER'S THEATRE** Guitar Women: Ellen McIlwaine with Sue Foley, Roxanne Potvin, Romi Mayes and Rachelle Van Zanten; with art show Back Stage 8pm (show), \$25 (adult)/\$18 (student)/\$30 (door) at TIX on the Square, Megatunes

**NORWOOD LEGION** Uptown Folk Club Mary Machura, The Twisted Pickers; 7:30pm (door), 8pm (show), \$12 (adv)/\$15 (door)

**ON THE ROCKS** DJ Dudeman

**STARLITE ROOM** Chromeo, San Serac (CD release); tickets at TicketMaster, Blackbird, Foosh Listen

**VELVET UNDERGROUND** Greg MacPherson, Brian Toogood, Pangina; 8pm (door), \$10 (door)

**WILD WEST SALOON** Krysta Scoggins

**WINSPEAR CENTRE** tickets available at the Winspear Centre

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**BACKROOM VODKA BAR** Funky Friday Funky breaks, funky house, funky tunes with Phil and friends

**BANK ULTRA LOUNGE** Fridays, 91.7 the bounce, Nestor Delano and Luke Morrison

**BAR-B-BAR** DJ James; no cover

**BAR WILD** Bar Wild Fridays

**BLACKDOG FREEHOUSE** two levels, Woodtop DJs Ben Jammin' and Bobby Torpedo heat up the patio

**BOOTS** Retro Disco: retro dance

**BUDDY'S** We made 'em famous! DJ Eddy Toonflash, come early to avoid lineup, no cover before 10pm

**DELUXE BUDGET** and 70s progressive rock, disco, and electronic indie with Joel Rehoh

**EMPIRE BALLROOM** Rock, hip hop, house, mash up; no minors

**ESMERALDA'S** DJ Jimmy Friday; 8pm (door)

**FEVER** Global Fridays R&B, hip hop, reggae, reggaeton and mash-up

**FUNKY BUDGET** Top tracks, rock, retro with DJ Damian

**GAS PUMP** Top 40/dance with DJ Christian

**HALO** Mod Club: indie rock, new wave, Brit pop, and '60s soul with DJ Blue Jay, DJ Travy D; no cover before 10pm; \$5 (after 10pm)

**LEVEL 2 LOUNGE** Hypnotic Friday Breakbeat, house, progressive and electro with Groovy Cuvy, DJ Fuuze

**NEW CITY SUBURBS** Bitch! Bitch! Fridays: electro, indie, alternative, techno with DJs Dervish, Plan B, guests; no minors 9pm (door); \$5

**NEW CITY** Friday Night Freak Out: rockandroll/punkrock/abitofeverything/indie with DJs Jebus and Anarchy Adam (from CJSR's Your Weekly AA Meeting); 6-Whiz

**OVERNIGHT** Retro to New: classic rock, R&B, urban and dance with DJ Mikee, 9pm-2am, no cover

**RED STAR** Movin on Up Fridays indie, rock, funk, soul, hip hop with DJ Gatto, DJ Mega Wattison

**THE ROOST** Fridays All Request Dance Party: with DJ Jazzy with rotating shows every week, \$4 (member)/\$6 (non-member)

**ROUGE LOUNGE** NYC Nights Salsa-Merengue-Bachata-House Reggaeton-Urban-Old School with DJ Spice

**WINSPEAR CENTRE** tickets available at the Winspear Centre

**WINSPEAR CENTRE** tickets available at the Winspear Centre

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Phat Kat, DJ InVincible, B&B

**WUNDERBAR** Fridays: Pony Girls, DJ Avinder and Toma; no cover

**Y AFTERHOURS** Fridays

## SAT LIVE MUSIC

**ATLANTIC TRAP AND GILL** Jimmy Whiffen

**BLACK DOG FREEHOUSE** the Dog; no cover acoustic; Sat afternoon 4-6pm

**BLUE CHAIR CAFE** Jimmy Whiffen

**THE CARROT** Saturday open stage, 7-10pm

**CASINO YELLOWHEAD** Christie (country)

**CASINO YELLOWHEAD** Rae and Cornerstone (pop/rock)

**CASTLE ROCK-ST. ALBERT** Saturday showcase open stage hosted by Carmen Cook, Sherry Bennett and the Castle Rockers; 9pm

**CENTURY CASINO** Outside the Wall (tribute to Pink Floyd); 7:30pm; \$36-\$42 at Festival Place box office

**EDITH'S** (rockabilly)

**FESTIVAL PLACE** blues of legendary Slim and his band; 7:30pm, \$36-\$42 at Festival Place box office

**FOUR ROOMS** The Parkers; 9pm

**FRESH START BAKERY/CAFE** Maynard and Paul

**HULBERT'S** (jazz); 8pm, \$5 (door)

**THE IVORY CLUB** pianos, no cover, 9pm

**JAMMERS PUB** jam, 3-7:30pm; country/rock; 9pm-2am

**JEREMY AND RYAN** Headwind (classic rock) 9:30pm

**JULIAN'S PIANO** Beatles Experience; 8pm, \$31-\$55 at TicketMaster

**JULIAN'S PIANO** Beatles Experience; 8pm, \$31-\$55 at TicketMaster

**LOCKER ROOM PUB** (rock) 10pm \$5

**MYER HOROWITZ** Kalan Porter; 7:30pm; \$29.50 at TicketMaster

**MURRIETA'S** 8-10pm

**NEIGHBOURHOOD CENTRE** (Que Carol America Rosa; 7pm (door), ticket the Square

**O'CONNORS IRISH PUB** Gregg and Patsy Amico Trio Mo' on bass (blues/rock)

**ON THE ROCKS** Ratt Poison Shawmbis, DJ Dudeman

**OVERDRIVE NEIGHBOURHOOD PUB** Open stage Saturday by Jenny Joy; 9pm

**STARLITE ROOM** The C

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BOP & JCL PRESENT: BRENT OLIVER

FRI OCTOBER 5 GREG MAGPHERSON  
WITH BRIAN TOOGOOD & PANGINA

FRI OCTOBER 12 THE WAILIN' JENNY'S  
WITH BOBB & MIKE ANGUS OF THE WHEAT POOL

THU OCTOBER 18 FRI OCTOBER 19 THE SADIES  
WITH YOUNG RIVAL

SAT OCTOBER 20 HEY ROSETTA  
WITH SIDE STEP FATE & GUESTS

TUES OCTOBER 23 GREAT LAKE SWIMMERS  
WITH JUSTIN RUTLEDGE

FRI NOVEMBER 2 SHUYLER JANSEN (CD RELEASE)  
DEEP DARK WOODS & THE WHEAT POOL

SUN NOVEMBER 11 HOT PANDA  
WITH BOOTS (WINNIPEG), AND THE CLARENCE

WED NOVEMBER 21 STARS WITH MIRACLE  
FORTRESS

SAT DECEMBER 1 PATRICK WATSON  
MYER HOROWITZ THEATRE

SAT DECEMBER 15 BROKEN SOCIAL SCENE  
FOUNDATION EVENTS CENTER

TICKETS FOR ALL SHOWS AVAILABLE AT WWW.TICKETMASTER.CA



PREVUE / SAT, OCT 6 (8 PM) / THE GRASSROOT DEVIATION / WITH MARC CHARRON / STARLITE ROOM, \$8 I'm not exactly, what Edmonton's The Grassroot Deviation are trying to get at with their band name. What, or whom, exactly is deviating from what or whom? Regardless of the band's mysterious name, its new record, The Circuit, errs well on the side of grassroots. Recorded at Northern Lights Theatre and mixed by local producer Doug Organ, the band has done a good job of capturing the energy of the live performances that are such a big part of the group's (growing) reputation. The musicians' impressive shared talents on an eclectic range of instrumentation should make for an enjoyable CD release party. —JOEL KELLY / joel@vuwweekly.com

O'BYRNE'S Best local musical talent

## TUE LIVE MUSIC

BLACKSPOT CAFE The Tuent Show: hosted by Illit Outfit's Liam

CASTLE ROCK PUB Freeway Jam: Hosted by Mark Ammar, Noel Mackenzie, and Dale Collins, 8:30pm-1am

DRUID (JASPER AVENUE) Open stage with Chris Wynters

LEGENDS PUB Tuesday Open jam hosted by Gary Thomas

O'BYRNE'S Celtic Jam: with Shannon Johnson and friends; 9:30pm

RIVER CREE RESORT AND CASINO Greg Frewin; 8pm

YARDBIRD SUITE Jam session every Tuesday: Audrey Ochoa 8:30pm (door) 9pm (show) \$3

### DJS

BUDDY'S Free pool and toumey, DJ Arrowhead

ESMERALDA'S Top 40 country

FUNKY BUDDHA (Whyte Ave) Latin and Salsa music dance lessons 8-10pm

GINGUR SKY Balmont Tuesday Reggae music, no cover

RED STAR Tuesdays: Experimental Indie Rock, Hip Hop, Electro with DJ Hot Philly

SAPPHIRE RESTAURANT AND LOUNGE Tapas Tuesday: popular house beats with DJ Kevin Wong

SPORTSWORLD INLINE AND ROLLER SKATING DISCO Top 40 request with a mix of retro and disco; 7pm-12 midnight

VELVET UNDERGROUND Tuesday Night Shakedown: with DJ Generic (hipster twister) and guests, 8pm (door); no cover

WUNDERBAR Sweet Brit and Punk with Phillip and Bogner

## WED LIVE MUSIC

BLACKDOG FREEHOUSE Glitter Gulch Wednesdays: roots music

with DJ Buster Friendly on stage

BLACKSPOT CAFE Dialogue Wednesday Live hip hop featuring featuring Miley Mayle and the Joe

BLUE CHAIR CAFE Steve Slada

CENTURY CASINO April Wine, \$29.95 (adv) at Century, TicketMaster

DOW CENTENNIAL CENTRE The Chucky Danger Band (pop/rock), Redline, 7pm; \$12.50 (adult)/\$10.50 (student/senior)/\$7.50 (child) at TicketMaster

EDDIE SHORTS live blues jam with Brian Fetch (guitar)

FIDDLER'S ROOST Little Flower open stage; 7:30pm (door); \$2

HOOIGANZ PUB Open stage Wednesdays hosted by Rock 'n' Roll Kenny

LEVEL 2 LOUNGE Open mic

MYER HOROWITZ THEATRE The Weakerthans: The Last Town Chorus; 7pm (door); \$22.59 at TicketMaster, Blackbird, Acoustic Drum Shop, Megatunes, Listen

O'BYRNE'S Chris Wynters and guests; 9:30pm, no cover

PLEASANTVIEW COMMUNITY HALL Acoustic Bluegrass jam presented by the Northern Bluegrass Circle Music Society every Wednesday evening

RIVER CREE RESORT AND CASINO Greg Frewin, 8pm

RIVERSIDE BAR AND GRILL Wednesday Night Live: Open stage for comedians, musicians and bands, hosted by Barbara May, 7pm (set-up), 8:30-10:30pm (show)

STARLITE ROOM David Usher, Suzie McNeil, 7:30pm (door); \$24.50 (adv) at TicketMaster

WILD WEST SALOON Kory Wlos

### CLASSICAL

CONVOCATION HALL Concert: Doggedness and Making a Difference with visiting Professor John Hopkins, 8:30pm, a free ss on at the door

### DJS

BACKROOM VODKA BAR Deep Wednesdays: Soulful Deep House with Nic-E and Smoov

BANK ULTRA LOUNGE Wednesday Nights: with DJ Harley

BLACKDOG FREEHOUSE Glitter Gulch Wednesdays: roots music with DJ Buster Friendly, no cover, live music once a month, Woodtop RetroActive Radio with LL Cool Joe, alternative '80s and '90s, post punk, new wave garage, Brit mod rock and roll

BLACKSPOT CAFE Dialogue

BUDDY'S Hump day with Seaboy Sean

FEVER NIGHTCLUB in the West

FLUID LOUNGE Wednesday This

THE FOX Wind-up Wednesday: h&b, hiphop, reggae, oldie, goetion with InVincible weekly guest DJs

LEGENDS PUB DJ Spincycle

NEW CITY LUNAR LOUNGE Out With Your Box Out Night: no minors, no cover

NIKKI DIAMOND'S Live metal every Wednesday

RED STAR Wednesday

STANDARD Wednesday Gore Wild feat. with DJ Nestor

STOLI'S Wild Cherry House/garage with T. Cowie Resident Funk, fusion with Velocity

VELVET UNDERGROUND Pa Every Wednesday with the indie mod rock dance party, 8pm (door)

WUNDERBAR Wednesday no DJ no cover

Y AFTERHOURS Y Not Wednesday

# The eye of the beholder

MUSIC BACKLASH BLUES  
roland@vuwweekly.com

I'm not up on my soft drink slogans these days, but for some amount of time, Sprite's mantra was "Image is Nothing. Thirst is Everything." While this coda was utilized in the clear soda's advertisements as a simple anti-cola battle cry, it can also be applied to the experiences of rapper Brother Ali. Ali is a 29 year old Albino caucasian with an accurate flow and a penchant for punchlines. He raps about his Muslim identity, his at-times turbulent home life, his disdain for shitty rappers and his desire for social acceptance. Instead of ignoring his appearance, on the song "Forest Whitaker," he embraces his peculiar looks ("I got red eyes and one of them's lazy / ... I'm albino, man, I know I'm pink and pale / And I'm hairy as hell, everywhere but fingernails") and encourages self-confidence in all people ("To

everyone out there, who's a little different / I say damn a magazine, these are God's fingerprints"). We don't care about his looks because he is actively dealing with them in a positive way.

On the opposite end of the image spectrum is the Notorious B.I.G. A direct example of reality trumped by perception, Biggie was a dark-skinned 300 pound emcee from Brooklyn with a lazy eye and mumbled speech. How did this guy go from a misanthropic, suicidal underdog to a Kingpin-esque superpimp? Through the aid of visuals, not by his obvious raw talent. With Puff Daddy playing Rasputin to his Nicholas, Biggie ended up in comically large fur coats before he knew it. The idea was that if Biggie was hanging out in a hot tub with babes in his video (image), then he must be an attractive person outside of the video (perception). Obviously, it worked and is still used today to varying degrees of success. This is basic marketing, yes, but not something that Brother Ali has ascribed to.

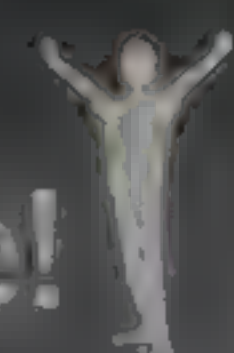
His draw is purely on ability and hustle. His tour schedule stretches practically year-round. As a result, people identify with him on a working class level. He's a family man praying that his kid doesn't get hit by a stray bullet through his kitchen window. In a society that's become rapidly more image obsessed with the advent of TMZ and multiple channels for round the clock celebrity worship, it's refreshing to see an artist who doesn't fall into the mirror trap. He's not a guy with a deep portfolio of press shots or his sights set on the spoils of international stardom. He's the kind of guy that says a line like "Cast shadows like light descending / Must not discuss divorce with the case still pending." Brother Ali has an old school aesthetic for workmanship, but his sound manages to have fresh ideas and a breadth of personality. ▽

Brother Ali will be who he is at the Verve Underground on Sun, Oct 7.



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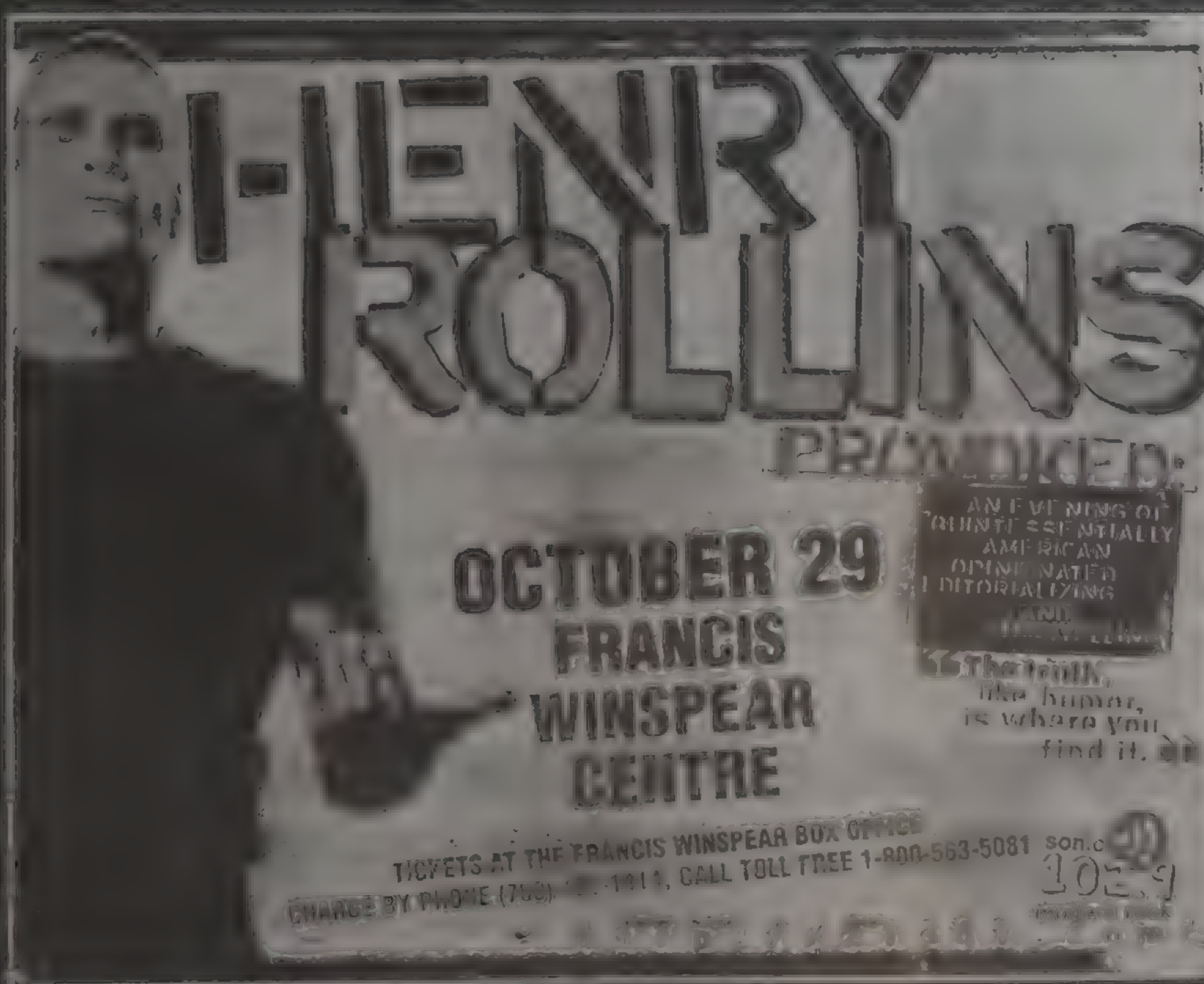


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at guest **Skye Sweetnam**

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reserved seating - tickets also at the door



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# MacPherson welcomes change

BY JILL S. LYNCH [www.ckwa.com](http://www.ckwa.com)  
**W**hen I was interviewing Greg MacPherson for his upcoming show here in Edmonton, I asked him about the changes at his former label G7. "Well, I dropped a bomb on them," he said, "and he [MacPherson] was with G7, and he was the better part of the reason for my last album. No hard feelings," he insists, "he just wanted to change."

**Q: GREG MACPHERSON**  
**A: GREG MACPHERSON**  
**Q: GREG MACPHERSON**

According to MacPherson, his decision to leave G7 was based on a desire to get his message out to more people than he can on his current label. "It's been a long time," he says. "I've got a lot of respect for the label, but I thought it might be better esthetically to find a label with bands that were more like me. I've played a lot of live shows [while touring with G7 bands] and I'm not very happy."

According to MacPherson, his decision to leave G7 was based on a desire to get his message out to more people than he can on his current label.

MacPherson says he doesn't want to feel that I pushed my music as far as it would go," he says. "I'm not talking about dollars and cents either—I'm talking about bringing it to the most people I can and I haven't done



that yet."

**THAT BEING SAID,** MacPherson says he always welcome new fans should have something to look forward to very soon as MacPherson plans on beginning the recording process as soon as he gets home from the tour he's cur-

rently on. MacPherson's process is a little longer than everyone else's.

"It takes me a long time to make a record—it's a lot of work," he says. "But I've got about 25 songs written—enough for two whole records. I think they're my best songs yet and I'm really excited to record them." ♡

# THANKS GIVING

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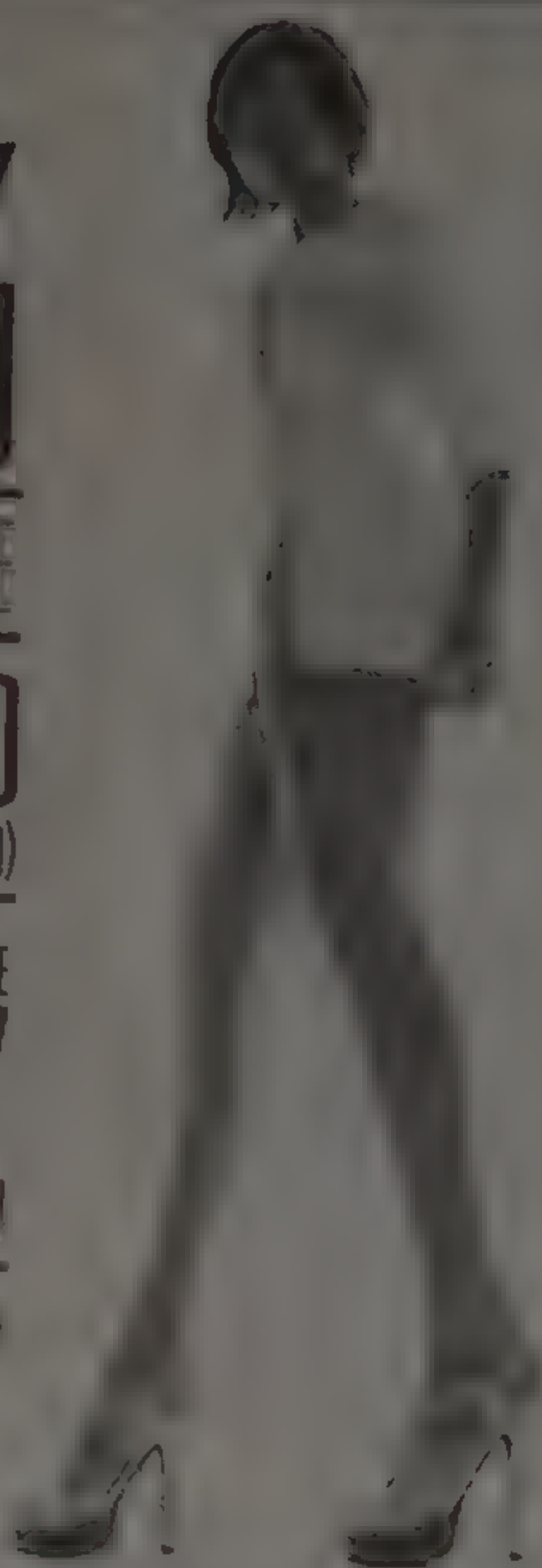
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WEEKLY

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MELISSA BROWN  
AND THE WARRIORS

VUE

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DOORS 7 PM - ALL AGES

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FS (WEM)

VUE

FS

STAR

# UNEARTH

darkest hour

AUGUST BORN SHED

SILENCE

**OCTOBER 18 - STARLITE ROOM**

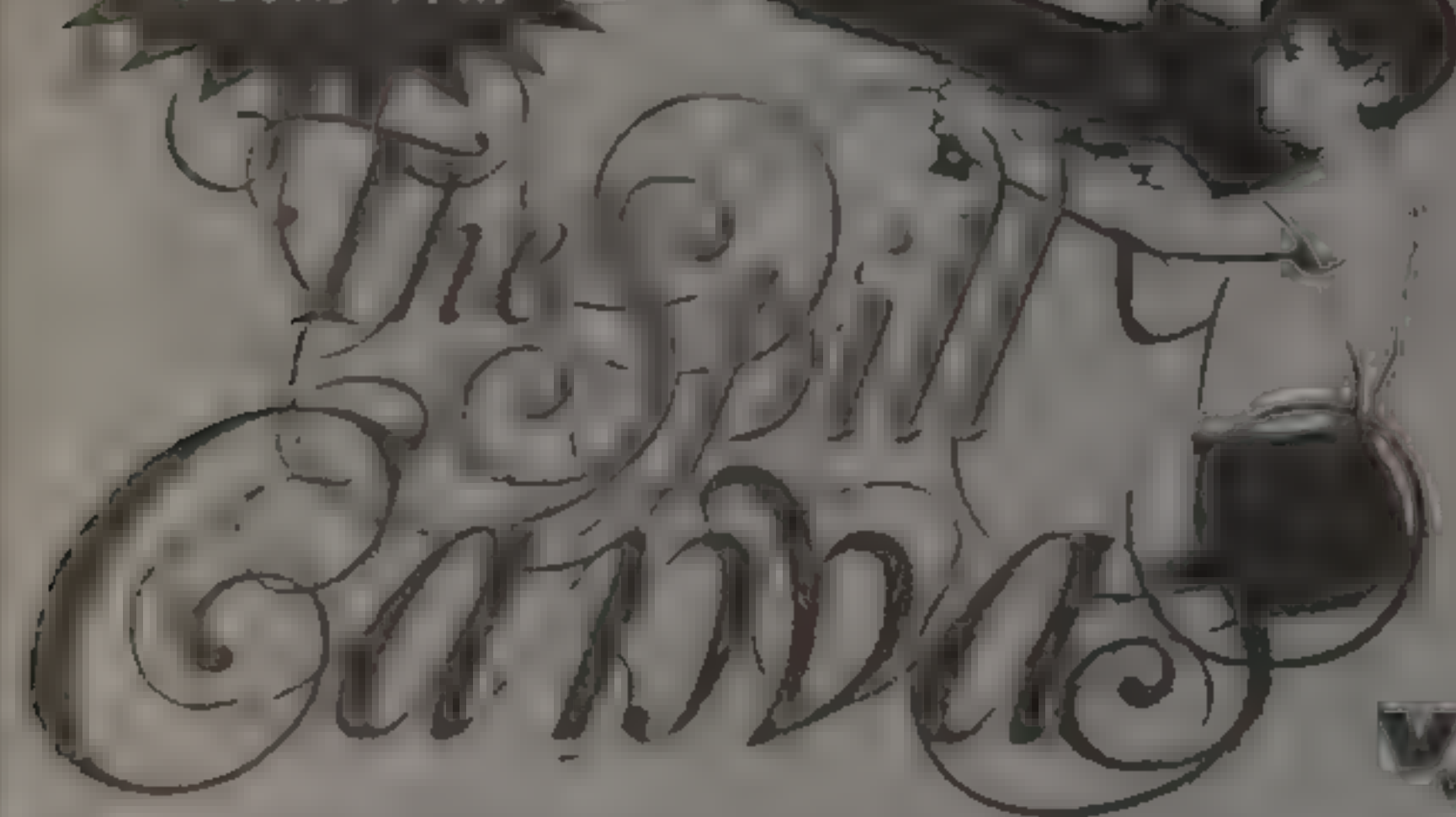
DOORS 7 PM - ALL AGES - TICKETS ALSO AT MEGATUNES, BLACKBYRD,

FS (WEM) & FREECLOUD

VUE

STAR

EARLY SHOW!  
DOORS 4 PM



**MEG & DIA**

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**OCTOBER 20, 2007**

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VUE

STAR

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LATE SHOW - DOORS 9:30 PM - NO MINORS

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VUE

WEEKLY

STAR

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# Welcome our New Digital Overlords

by PHILIP / [philip@vancouverweekly.com](mailto:philip@vancouverweekly.com)

Ever since iTunes hit the scene in 2001, it seems as though the end has been nigh for the CD. Though Napster and iTunes are going to bring down the music industry, iTunes at the very least keep it alive. No one listened to CDs anymore, but at least they would be paying for their music through iTunes, which would keep record companies happy. Eventually, many predicted, CDs would go away entirely.

Well, it hasn't happened yet, but recently it got a little closer. G7 Welcoming Committee, the Winnipeg-based home of Propagandi, The Weakerthans, Greg MacPherson and others, has decided to get out of producing CDs entirely and sell its music via download only. According to G7 Welcoming Committee member Derek Hogue, the decision to sell downloads only was influenced primarily by a desire to respect the environment.

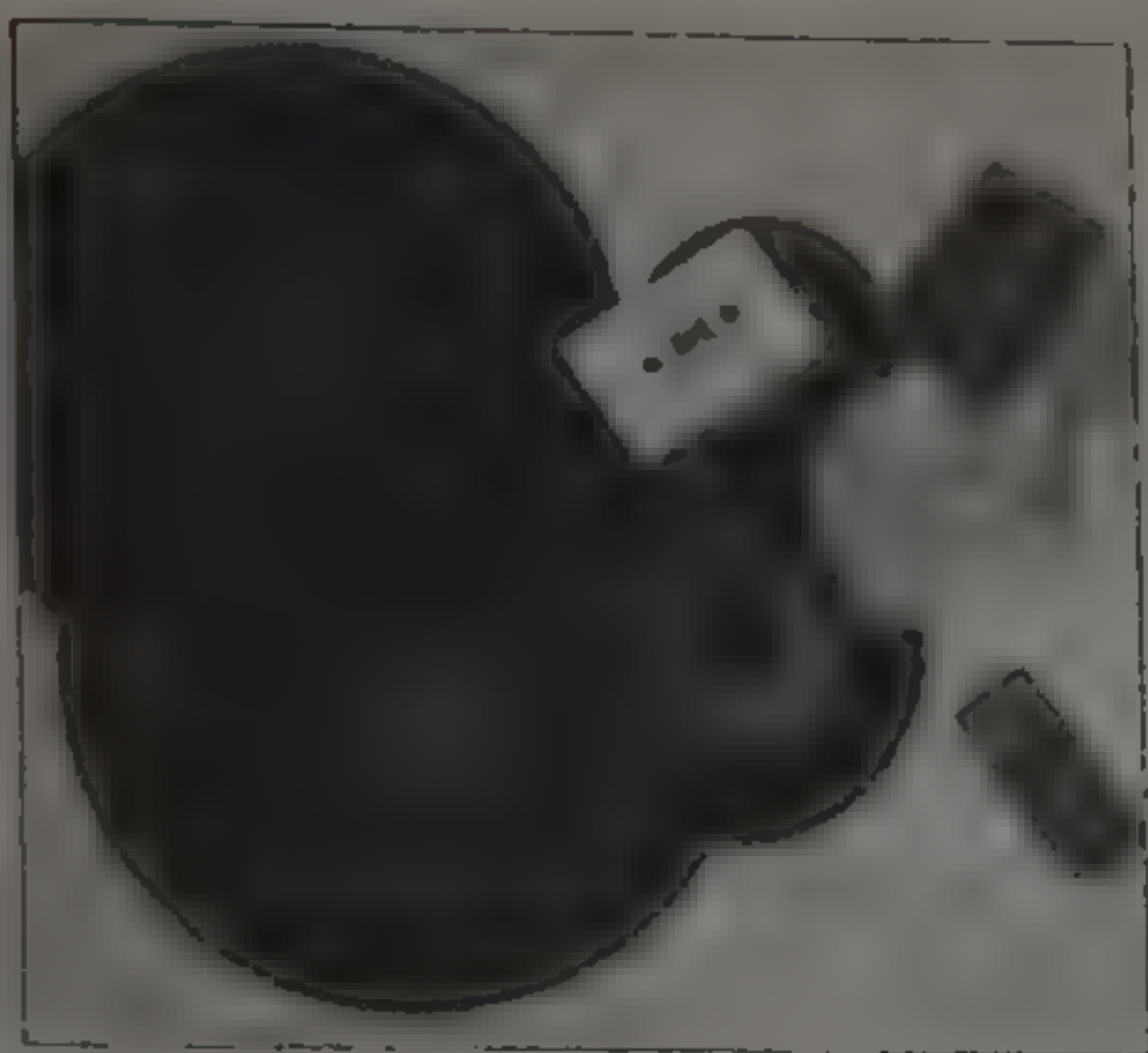
"We couldn't really deal with creating garbage anymore," he explains. Especially in these times when it seems like everybody is aware that our planet is sick and there's wars being waged over petroleum, having the thing you do for a living be manufacturing plastic discs out of a petroleum product that will never break down or bio-degrade and all will eventually end up in the garbage didn't seem like something we wanted to do anymore. We felt that, overall, our options were to do something different or to do it in an alternative way."

That alternative way was downloads, which are available on the G7 website as well as through distribution centres like iTunes, which create no garbage at all. For audiophiles concerned about the sound quality of mp3s—a justifiable concern as most CD rips just don't compare—Hogue and G7 have taken steps to make sure their listeners receive the best possible product. Instead of releasing mp3s at 128 or 256kbps—generally considered the standard—G7 has opted for a higher quality rate.

"What we sell is the highest quality you can have in an mp3 which is 320kbps," he says. "For the type of music we're releasing you wouldn't be able to tell the difference. I don't think anybody sells mp3s of that quality, as far as I know."

THAT QUALITY MIGHT BE a simple answer for true audiophiles, but a download-only label might cause some concern for bands that are trying to make their way across this or any other country. CD sales, in addition to other merchandise and door revenue, are what keeps gas inside band vans and gets vans from city to city, show to show. If the band can't sell CDs anymore, then they might not be able to tour as much as they or their fans would like. G7 has also addressed this concern.

We have a program on our website where you can punch in a code that'll give you access to however many songs, and we've been giving those codes to the bands to sell for whatever price they want on the



## MUSIC DISTRIBUTION

road," Hogue says. "We've also been letting them develop whatever it is they want to go with it, whether it be a booklet or a little zine or those stupid little rubber bracelets—it could be anything. That's another liberating

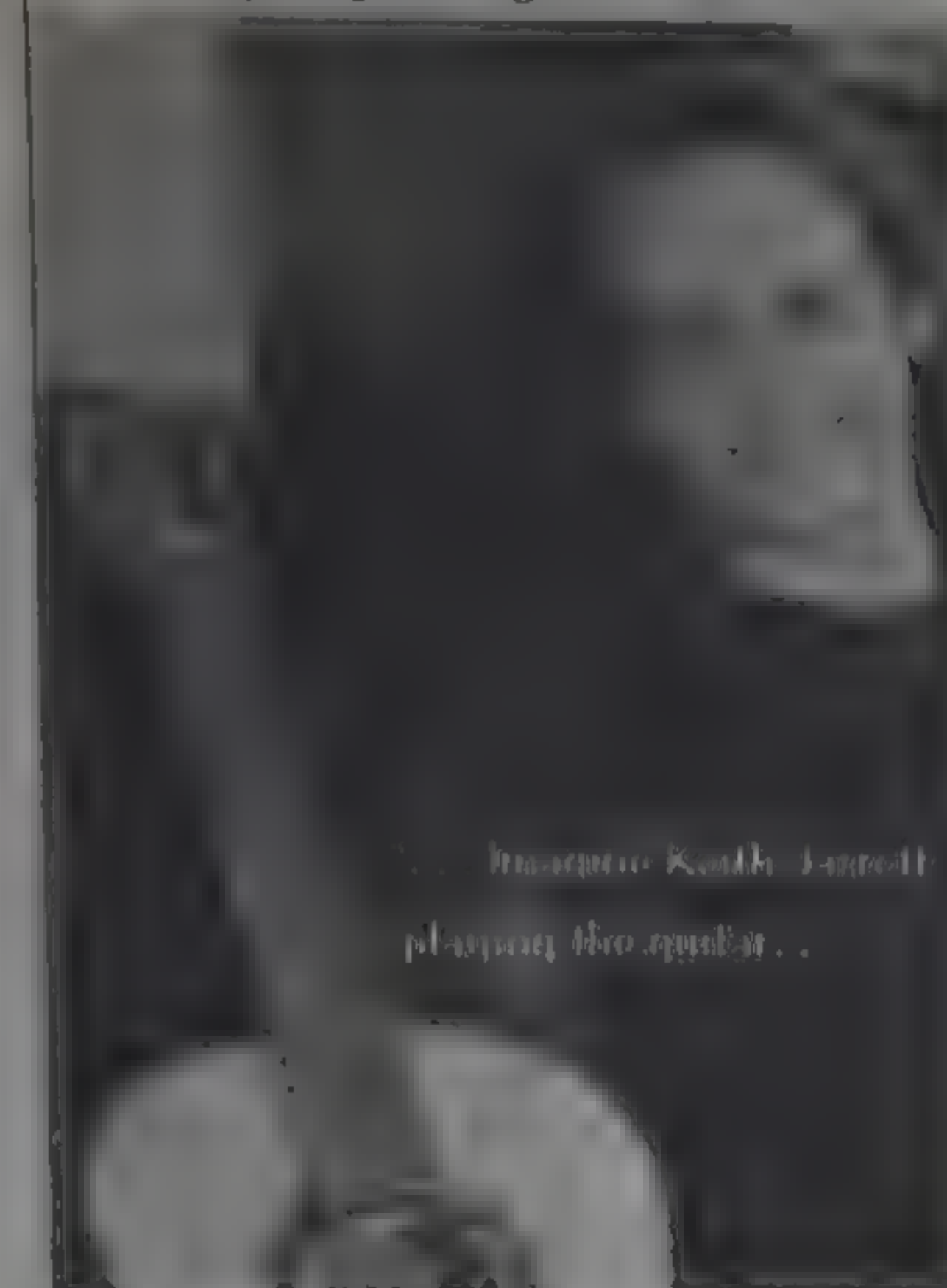
thing about downloads, you can accompany it with anything. It's something we see as an opportunity."

Ultimately, the move to downloads makes sense on a number of different levels, perhaps the most important being economic. The business model that the record industry works on is that one hit record pays for the costs of production for many failures, so if production costs go way down, it will allow G7 to produce even more stuff in the future.

"If nine out of 10 things you release, you don't make your money back on, that one that sells better be a really, really good one to keep supporting the rest of them. Now we don't really have to worry about that," he says. "We've always tried to be a record company that didn't really care about the way one is supposed to run a business. I think we're still doing that." ▽

# Roland Dyens

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SAT  
OCT  
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SAT  
OCT  
27

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SUN  
OCT  
30

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DOORS AT 7PM • TICKETS AVAILABLE AT TICKETMASTER

FRI  
NOV  
09

**DROP KICK MURPHYS**

ALL AGES WITH LICENSED AREA  
DOORS AT 8PM • TICKETS AT TICKETMASTER  
LIVE NATION

SAT  
NOV  
10

**METRON MAN**

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NOV  
21

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# San Serac is a DIY Professional

CAROLYN NIKODYM / carolyn@vancouverweekly.com

The blog buzz around the reviews of **San Serac's Professional** are often attached to words like, "under-appreciated" and "criminally under-rated."

But after putting Nat Rabb, the single mastermind behind the '80s-inspired electro-funk of San Serac, on the spot—asking him if he feels under-rated—he tells me that he released his latest album himself, totally DIY, no publicity push, so any reviews are welcome.

"The record has had some very nice reviews, and I'm really pretty grateful to the people who have recognized my stuff," Rabb says, before laughing and adding, "So, if people say that I am good, I don't feel under-rated."

*Professional*, already released in the US, has been picked up by Edmonton's Normals Welcome for Canadian release, with a release party at the Starlite starring both Rabb and fellow electro-funk dudes Chromeo. And to make good on the investment, Nik Kozub, Jason Troock and the rest of the Shout Outs are bringing Rabb along on their upcoming tour of the northern US, Southern Ontario and Québec.

"I had been in touch with Nik over the year," Rabb explains from his NYC home. "We actually were talking about doing shows together last year, but I think their agent had already asked someone or something like that. We just talked about it and stuff, and when I finished the record, I just sent it to various friends and acquaintances, and Nik was, like, 'I wanna put it out.'"

Rabb embarked on the San Serac journey several years ago while he was still involved with a variety of rock bands. He wanted to explore the world of electronica, but felt "it would



PREVIEW

FRI, OCT 5 (8 PM)  
**SAN SERAC**  
WITH CHROMEO  
STARLITE ROOM, \$15 ADVANCE

have been weird to force other people to play electronic house music."

"And I've always recorded on my own—since I was a kid—so I guess that's how I got into it, and it's taken over," he says. "The bands have all broken up since then, and I kept doing San Serac 'cause it's just me."

**ALTHOUGH THE MUSIC** of San Serac flows in from a wide variety of influences—from early disco to modern-day house—Rabb's vocals bind it all together with a Bryan Ferry and David Bowie vibe. And, different from what many consider "dance music," where

songs are brought down to lines or repeated single verses, San Serac steepens his songs in lyrical substance.

"I don't know if I have a hard time reconciling styles, but writing music is really hard!" Rabb laughs. "Because it has to work as a song, and it has to work as dance music, too, so it just takes a lot of time to get that balance right—to work in degrees of success, I think."

"But that's kind of why I did the dubs too, at the end of the CD," he continues. "Sometimes when I am DJing I try to play a Bowie song, or a Stevie Nicks song in the middle of a DJ set, and it does not work. It's so attention grabbing—you know what I mean? Because they're singing and you have to pay attention to the song structure and I found my record to be like that a little bit, so I stripped down some songs." ▼

## Octoberman finds solace in making music and touring with his friends

MARY CHRISTA D'KEEFE / marychrista@vancouverweekly.com

The album's really sad, and I feel bad for that. Honestly," Marc Morrisette sighs. "I want to write more happy songs—I'm actually working on that. I tend to write sad songs, and I sound sadder than I am."

Morrisette is the core of **Octoberman**—and until recently, its sum total. His 2005 debut, *These Trails Old and New*, had flourishes of a bigger sound, but Morrisette mostly limned his folksier, vintage Cat Stevens-ish travelogues with just his smoked velvet voice and rhythmic guitar.

"I wanted it mellow, spare and open and narrative," he recalls. "Most records at the time were busy and anthemic, and I was going out of my way to shy away from that."

A transitional EP hinted at a more raucous direction, confirmed with this summer's release of follow-up full-length, *Run From Safety*.

There's no shortage of companionship on *Safety*. "If I wanted a sound, I

PREVIEW

SAT, OCT. 7 (8 PM)  
**OCTOBERMAN**  
WITH THE ANHAWK LODGE  
BLACK SPOT CAFE, \$10

put it in. I asked a bunch of my friends to play, and their ideas are on this, too." Morrisette says. "Everyone's parts suited what was needed."

*Safety* is crawling with ideas and alive-ness; a vaguely cacophonous noodly jumble, like a more reflective, *West Coast* tour version of *Old and New*. As Morrisette acknowledges, the album is tense with some sadder emotional states—paranoia, anguish, anxiety—lurking in the lyrics. The songs themselves are more deconstructed and elliptical than his earlier writing, and his lyrics more raw.

"*Safety* is kind of claustrophobic, and there's a need to get away from that; find meaning and inspiration in a dull life," Morrisette says. "I think the people around me are still finding their own identity. This generation is

kind of bored, seems like. Making a record, being on the road gets me out of that humdrum, day-to-day living. Part of *Run From Safety* is that I really want to be a musician, and I have to make some sacrifices."

**MORRISSETTE'S SACRIFICES** Morrisette is all about risking financial insolvency but include a decent work ethic. "I don't think people know how indie musicians work," he laughs. "But the moment that it's worth it when you get on stage with your friends. Those moments are absolute best."

Album guests and more of Morrisette's friends coalesced into a band and are headed across the country with labelmates (and friends) Mohawk Lodge on the "Making Music With Your Friends" tour.

"We'll record after touring, I hope. Everyone is such a big part of the sound, now—we're more of a band," Morrisette adds. "I don't think I could pull off these songs by myself." ▼



# Thanksgiving

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Showtime: 10pm  
Cover: \$5.00

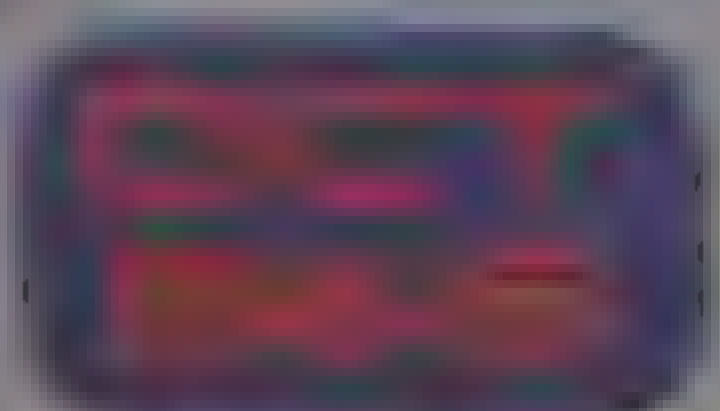
**Co-Pilots**  
Saturday, October 6th, 2007  
Showtime: 10pm  
Cover: \$5.00

**Octoberfest**  
The Wheat Beer  
Wheat Beer

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FOR MORE INFO - VISIT [METROEVENTS.COM](http://METROEVENTS.COM)  
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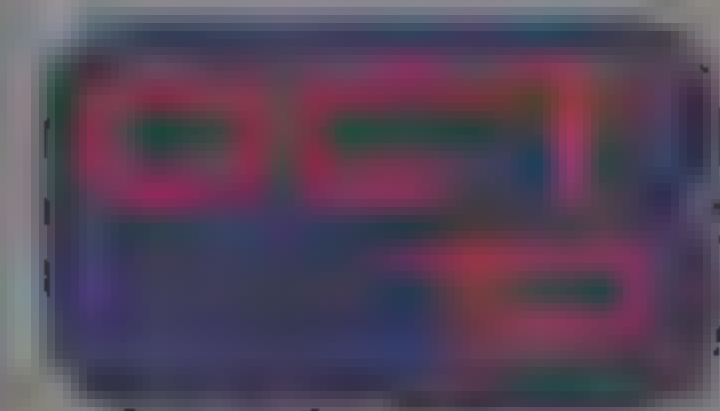
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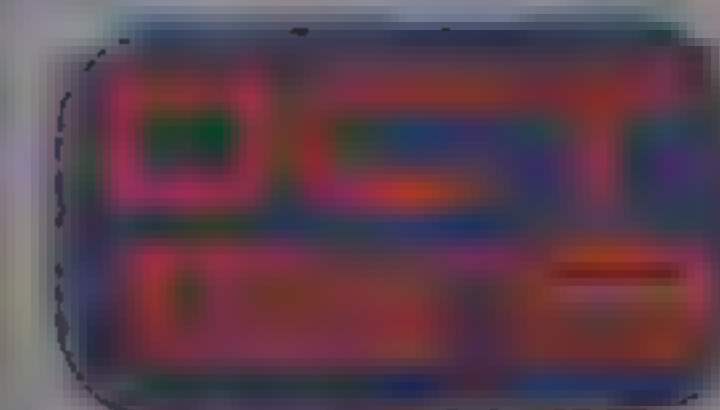
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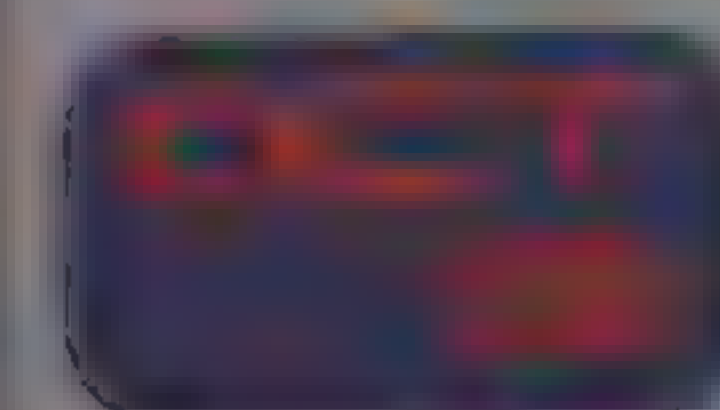
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## UPCOMING EVENTS

THURSDAY OCTOBER 4 UNIONEVENTS.COM PRESENTS

**CHAMPION & HIS G-STRINGS**

FRIDAY OCTOBER 5 JULY MAKE UP DATE (PREVIOUSLY PURCHASED TIX WILL BE HONORED)

**CHROMEO**  
WITH SAN SERAC {CD RELEASE}

SATURDAY OCTOBER 6

**THE GRASSROOT DEVIATION**  
WITH MARC CHARRON

WEDNESDAY OCTOBER 10 UNIONEVENTS.COM PRESENTS

**DAVID USHER**  
WITH SUZIE MCNEIL

FRIDAY OCTOBER 12 UNIONEVENTS.COM PRESENTS

**GIRL TALK & HOLY FUCK**

SATURDAY OCTOBER 13 JCL & UNIONEVENTS.COM PRESENTS

**TOKYO POLICE CLUB**  
WITH THE MELIGROVE BAND / THE VIRGINS

THURSDAY OCTOBER 18 UNIONEVENTS.COM PRESENTS

**UNEARTH**  
DARKEST HOUR / AUGUST BURNS RED / SUICIDE SILENCE

FRIDAY OCTOBER 19 UNIONEVENTS.COM PRESENTS

**THE SADIES**  
WITH YOUNG RIVAL

SATURDAY OCTOBER 20 UNIONEVENTS.COM PRESENTS 2 SHOWS

**SPILL CANVAS** WITH MEG & DIA / TED LEO THE PHARMACISTS  
EARLY SHOW • 4PM • ALL AGES / LATE SHOW • 9:30PM  
PLAY RADIO PLAY

OPENING SHOWS 26TH DO MAKE SAY THINK • 30TH ELLIOTT BROOD

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VELVET  
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10030-102 STREET \* INFO: 428-STAR

BELOW THE STARLITE ROOM • ALL EVENTS 18+

## UPCOMING EVENTS

FRIDAY OCTOBER 5 JCL PRESENTS

**GREG MacPHERSON**  
BRIAN TOOGOOD & PANGINA

SATURDAY OCTOBER 6

**EAMON McGRATH & THE WILD DOGS**  
THE PACK (MINT) / THE PAPERBOXES

FRIDAY OCTOBER 12

**THE MANVILLS**  
BELLA / MOONBOX

SATURDAY OCTOBER 13

**LET'S DANCE**  
RUN RUNNER / ON THE BRINK

FRIDAY OCTOBER 19 UNIONEVENTS.COM PRESENTS

**THE THERMALS**  
THE CITY STREETS

SATURDAY OCTOBER 20

**THE DETAILS** ZUCKERBABY / TRENT BUEHLER

FRIDAY OCTOBER 26 JCL PRESENTS

**FORBIDDEN DIMENSION**  
THE GET DOWN / THE FAT DAVE CRIMEWAVE

**temple**

MEMBERS & GUESTS FACILITY  
BEHIND STARLITE • 18+ • 9PM

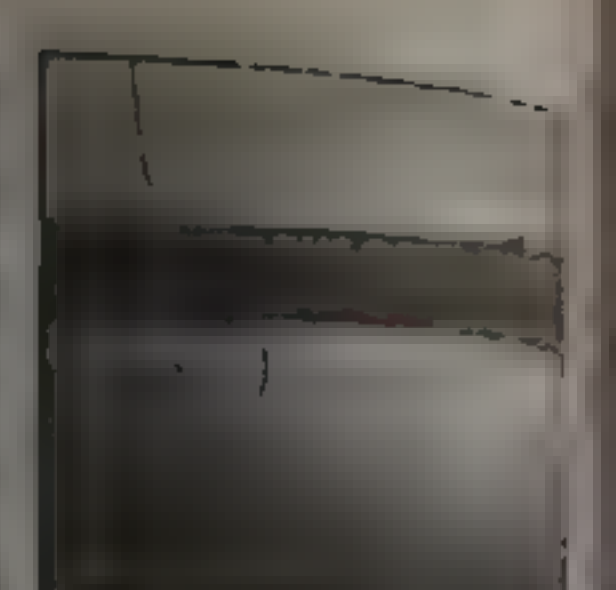
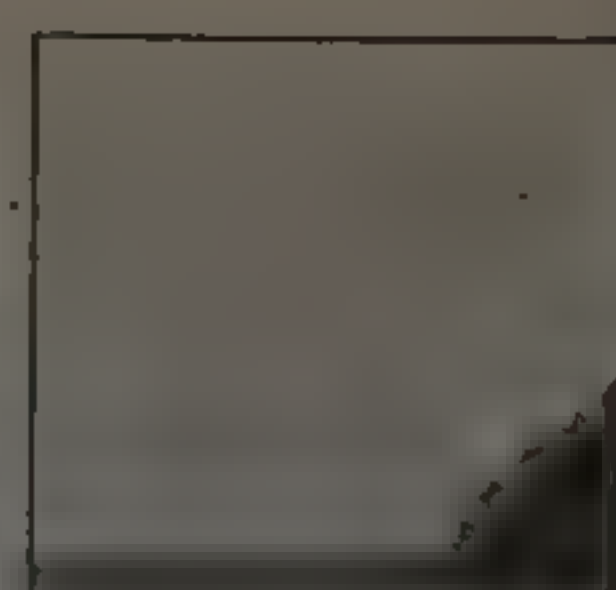
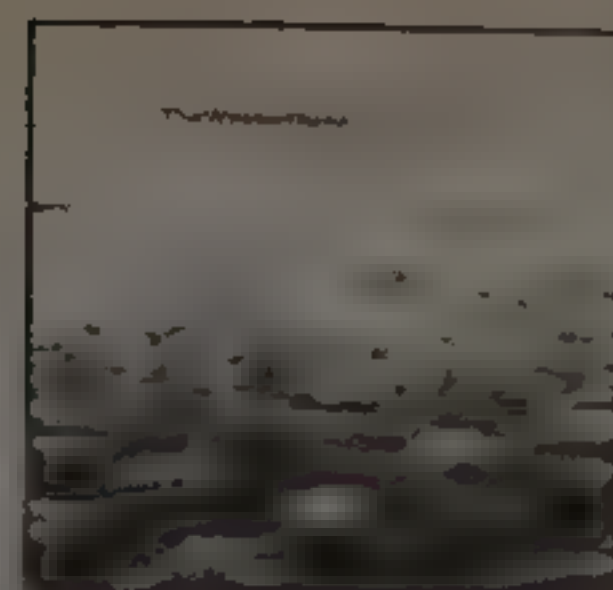
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## ALBUM REVIEWS

## NEW SOUNDS



THE WEAKERTHANS  
REUNION TOUR  
EPITAPH

LEWIS KELLY / lewis@vuweekly.com



THIS ROCKS

Four years after jumping to Epitaph Records and releasing *Reconstruction Site*, Canadian indie darling The Weakerthans returns with an album that feels like an amalgamation of the contents of the band's previous discography.

*Reunion Tour* masterfully captures both the lyrical intimacy of the band's first two records, *Left & Leaving* and *Fallow*, and the glitzy, big-time production values of *Reconstruction Site*. The mix is perfect and the instrumentation quite varied, yet *Reunion* feels more focused and less experimental than the group's previous foray in big-budget recording.

The Weakerthans plays The Horowitz Theatre on Wed, Oct 10 and Thu, Oct 11.

THE DETAILS

DRAW A DISTANCE: DRAW A BORDER.  
PARLIAMENT OF TREES

MARY CHRISTA O'KEEFE / marychrista@vuweekly.com



THIS IS OK

Ink some letters on your fist—LOVE/HATE, ROCK/HARD or FUCK/BUSH are all excellent knuckle-borne sentiments—and get ready to pump the air. Winnipeg's The Details distills a couple generations of the anthemic freak-out—a little college rock, a little large-scale emo, a little pub rock, a little '70s moustache rock and a whole lot of garage hoser heart—and throws in above-the-curve lyrics and unexpected but unpretentious musical touches.

ed but unpretentious musical touches.

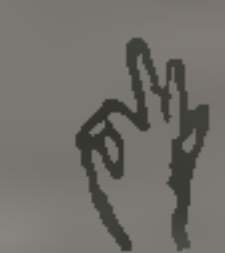
The group's debut, *Draw a Distance*. *Draw A Border*.—do bands preemptively strike at music reviewers by naming/punctuating records as awkwardly as possible?—hints at a live show that leaks more sweat than Bruce Springsteen and nudges the speaker dial towards the 12-mark. Earnest, assured, and driving, this is music that would release the bowels if you were resting a beer on the Marshall stack. Thankfully, the band is also given to lapsing into spacious restiveness, long periods of build, fall and pause that structure its sonic assaults and re-emphasize the Ben Gibbard-ish vocals of Jon Plett.

The title, awkward as it is, certainly delineates Plett's subject matter. His metaphors of people losing their way, finding each other and being a million miles apart in the same place or inseparable despite vast space between them work on both an intimate scale and in relation to the grander landscape of world events.

FIGURINES

WHEN THE DEER WORE BLUE  
PAPER OAK

CAROLYN NIKODYM / carolyn@vuweekly.com



THIS IS OK

Figurines are, by definition, stiff, inflexible. They are emotionally one-dimensional. They're either happy or sad or, perhaps, pensive. And though they may be pretty to look at—artfully made, even—they can never, ever lose their minds and rock out. Welcome to *When the Deer Wore Blue*, Denmark's Figurines fourth record and third full-length.

We begin with "Childhood Vers-

es," a tangle of influences not aided by its herky-jerky rhythm. It simply doesn't have anything to hold on to which is a hell of a way to start a record. It does get better, though. The darkness of "Drunkard's Dream" meanders, but has a strong Neil-Young-with-Crazy Horse-type chorus. And "Hey Girl" rumbles with its rollicking rhythm. More so than previous efforts, much of the album tips its hat to earlier Beach Boys and psychedelic '60s, but most of it is also derivative—albeit really, technically proficient. Good ... but kind of a snore.

It may have something to do with recording on tape and realizing that it is a lot harder to cobble tracks together than it is on computer—that mistakes are more difficult to correct up—but the band's stiffness bleed unbearably through, making it hard to sink your teeth into the music. Figurines: life-like, but no beating heart.

THE GREY RACE  
GIVE IT LOVE  
INITIATED

MARY CHRISTA O'KEEFE / marychrista@vuweekly.com



THIS IS OK

Brooklyn must be exceptionally lovely these days. The New York borough was once known in popular culture for its urban grittiness—in the '70s it was such an effective shorthand for concrete jungle menace that it provided the backdrop for the central satirical trope of mainstream sitcom *Welcome Back, Kotter*. Yet Brooklynite musicians of the past couple years seem to be relinquishing harshness and instead slathering on heaving strings, dancy harmonies and all manner of jangle and tinkle across genres as disparate as nouveau folk to romance-laden glam rock revivalism.

On the group's debut full-length, *Give It Love*, The Grey Race is working the pretty angle along with the rest of the neighbourhood, stretching it to the kind of lush, dark, orchestral power-pop that could confidently share a playlist with The Sundays or some swoony Alex Chilton stuff.

Displaced New Zealander/songwriter Jon Darling has a beautiful croon and a penchant for golden rock riffs, and is joined by capable bandmates—including old Ivy drummer Ethan Eubanks, who connects the band with producer Andy Chase and guests like Tracy Bonham.

It's a decent album, textural and nicely vintage sounding, but lacks real verve. The Grey Race is likely destined to be embraced by the Starbucks music-marketing people or Sophie Coppola's next soundtrack. It's a tasteful-for-mainstream-but-not-really stuff that soundtracks a niche drinking experience.

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05. autumn of the seraphs pinback	10. 5 cents a piece climax golden twins



59





## The morning after ...

**LOVE QUEER MONTON**  
TED KERR  
ted@vuwweekly.com

It is Sunday morning after the gay bar. I am still wearing yesterday's socks, and the sun has already risen above the office buildings of downtown. I can smell somebody else's breakfast cooking from another apartment in the building. I am dehydrated and the smell makes me slightly sick to my stomach. My eyes are dry, and my joints are a bit stiff. I have a mega mix of terrible songs in my head and I am smiling.

The promise of a cup of coffee coerces me to get out of bed, brush my teeth and drink some water. There are no decent breakfast places I know about around where I live that are open on Sundays. I put some coffee in the maker, get dressed with clothes that I rescue from my bedroom floor and walk across the street to the grocery store to pick up a muffin and some fruit.

There is something so quiet about downtown Edmonton on a Sunday morning. The early bird risers in their running clothes look alarmingly healthy and unfun against the backdrop of barstars and one-night stands scurrying to get home before noon. The latter wearing sunglasses like shields against the morning sun, their crumpled clothes reeking of last night betraying them, their mouths held in a way that tells a story of impulsive good times or slight disappointment. I smile at one girl as she attempts to keep herself together after getting off a bus. She smiles back.

When I arrive back at my apartment the coffee is ready. I sit at my kitchen table and stare out of my window for a while.

My apartment overlooks a back alley that is doted with large garbage bins every 1/4 block. As I sit there I can hear the rattle of shopping carts long before I see them. Sunday mornings are a slow time in the alley. I watch as mostly single men park their carts and hoist themselves up into the dumpster to start scavenging and salvaging the garbage. It makes me feel odd knowing that I can see them and they can't see me. It seems to add to the injustice.

I sip my coffee and let my mind wander. I realize that for me the best part of a night out at the gay bar is often those moments I find myself amidst a sea of

people dancing without a care of what they look like or who is watching. Flush red faces, flat hair and pools of sweaty moisture collected in collarbones creating a chaotic pulsating choir of movement. I love seeing serious homos let go and let their bodies move to the music ("Vogue" —Madonna). For me dance can be an act of revolution as the dancer reclaims their body and moves it with unabashed freedom.

It makes me happy because so often in our walking hours we Gaylords give up the kingdom of our bodies and inhabit our temples in a way that is not 100% authentic. We pose, bend, posture ourselves for ease of movement or to get by with minimum interference from the outside world. We rarely take the time to align our physical body with our spiritual and emotional selves. We are afraid, I think, of being too much ourselves and letting people in to see who we really are.

IT IS ON THE dance floor at a gay bar that I witness many of my gay brothers and sisters merging all of themselves through movement. There is nothing more beautiful than catching the frowned-faced girl from the organic grocery store or purse lipped boy from the clothing shop rock out to Kelly Clarkson or lip-sync every word along with Avril Lavigne as if they wrote the song she's singing.

And yet as great as gay bars can be, they are not enough. Monday eventually rolls around and we are again roped back into the immense design of things ("Paul's Case" —Willia Cather).

As I take a last sip of coffee and smile at the text message from a friend who hooked up, I can't help but think that in many ways gay bars and even villages are beginning to outlive their purpose. Gone are the days when we had to ghettoize ourselves for safety and a sense of community. We are living in a time when allies are plenty. We do a disservice to supportive friends as well as family and ourselves when we are not authentic or honest with how we conduct ourselves. We are all at our most useful when we are ourselves—especially when we have no idea who that might be.

There is still equality to fight for and wrongs to address. To do the work we have to continue to walk the yellow brick road less travelled and be ourselves wherever that may be, remembering that *we are everywhere* (civil rights slogan now used by anti-capitalists). ♥

LISTINGS FOR YOU

# EVENTS WEEKLY

FAX YOUR FREE LISTINGS TO 426.2889  
OR E-MAIL GLENYS AT LISTINGS@VUWEEKLY.COM  
DEADLINE IS FRIDAY AT 3 PM

## CLUBS/LECTURES

**ARTS AND HEALING** U of A Campus, 8810-112 St (439-7311) • Presented by St. Stephen's College, lecture with Markus Alexander • Fri, Oct. 5 (noon-2pm) • Free noon-hour lectures series

**ARTS OUTREACH BIG BANDS** MacEwan's Centre for the Arts (497-4303) • For musicians of all levels to play a variety of music • Tue or Wed (7:30-9:30pm)

**AWA 12-STEP SUPPORT GROUP** Braeside Presbyterian Church basement, N door, 6 Bernard Dr, Bishop St, Sir Winston Churchill Ave, St. Albert • For adult children of alcoholic and dysfunctional families • Meet each Mon including holidays (7:30pm)

**COATLUCUE: AZTEC BEAUTY ON MASK OF HORROR** Fine Arts Building 2-20 (492-6771) • Fri, Oct. 5 (4pm), reception to follow

**COMMUNITY SUPPER AND SPEAKERS SERIES** McDougall United Church (428-1818) • Featuring speaker Rev. Rick Chapman, Chaplain, Inner City Pastoral Ministry • Thu, Oct. 4 (supper 5:45pm, program 7pm) • \$7 (reservation required for supper)

**CONVERSATION CAFÉ** Unity of Edmonton Church, 13212-106 Ave • Meeting presented by Rev Yvonne Racine • Every Tue (1-3pm)

**CULTURAL CAPITAL SPEAKERS SERIES** • MacLab Theatre, Citadel (497-2336); lecture *Urban Revitalization—Places rebuilt or places reborn: Is there a difference?* by Roberta Brandes Gratz; Oct. 11 (7:30pm); free, pre-register • Muttart Hall, MacEwan-Alberta College Campus, 10050 MacDonald Dr (497-2336); lecture by Tim Jones on *Urban Rejuvenation: Building Creative Spaces*; Oct. 12 (8pm); free

**EDMONTON FRENCH MEET-UP** Rm. 202, Cité francophone, 8627-91 st (945-5220) • Meeting with the Alliance Française • Tue, Oct. 9 (7-9pm)

**HURTIG LECTURE ON THE FUTURE OF CANADA** • Centre Auditorium, Rm 150, U of A, 111 St. 87 Ave • Journalist Heather Mallick delivers a lively presentation on issues of Canadian sovereignty, the lecture *Pox Americana? How the US will take over Canada* • Thu, Oct. 4 (7:30pm)

**IMAGES ALBIA & CAMERA CLUB** • 6415-106 St (469-9776) www.imagesab.ca • Meets the 2nd and 4th Thu (8pm) each month featuring presentations, speakers, workshops, outings Photographers of all levels are welcome • \$40 (membership)/\$50 (family)/\$20 (full-time student), visitors may attend three times before joining

**MEDITATION** • Gaden Samten Ling Tibetan Buddhist Meditation Society, 11403-101 St. www.gadensamtenling.org (479-0014) by Kushok Lobsang Dhamchoe; beginner Tue (7pm), intermediate Wed (7pm); advanced Sun (11am-1pm) • *Brahme Kumaris World Spiritual Organization*, 208-10132-105 St (425-1050) www.bkwsu.org. Raja Yoga Meditation • *Tranquility Meditation Tibetan Tradition* 10502-70 Ave (633-6157) www.karmatashling.org. Beginners welcome, instruction available, Wed (7pm); free

**PARENT TALK** (481-1292) Boys and Girls Clubs of Edmonton offers support groups and workshops for parents at various city locations

**SELF-ESTEEM SUPPORT GROUP** • For women who are experiencing chaos as a result of a life crisis and who feel isolated • Group meets each week

**TAKE BACK YOUR CITY** • Myer Horowitz Theatre, Students' Union Building, U of A; Edmonton Ward 4 Candidates' Debate; Thu, Oct. 4 (7pm) • NAAT, Main Campus, Shaw Theatre (in the South Learning Centre) Edmonton Ward 2 Candidates' Debate, Tue, Oct. 9 (12:30pm) • NAAT, South Campus, Main Cafeteria, 7110 Gateway Boulevard, Edmonton Ward 5 Candidates' Debate, Thu, Oct. 11 (7pm) • Free

**TOURETTE SYNDROME** Academy of King Edward, 8575-101 St, North door (1-866-824-9764) • Support meetings for TS adults and parents of TS kids • First Wed, Oct.-June (7pm)

**TRIPS AND STORIES** • Documentary film screening *Our Brand Is Crisis*, introduction and Q & A with Jean Franco • Thu, Oct. 4 (7pm), reception to follow

**VOICES OF THE PAST-FANCY AND ROMANCE** Provincial Archives of Alberta, 8555 Roper Rd (427-1750) • A reading of letters from Anson and Debbie Wagar, young lovers from the early 1900s • Oct. 4 (7-9pm) • Free, pre-register

**WASKAHEGAN TRAIL ASSOCIATION** (434-2675) • Free-guided hike, approx. 10 km at Coal Lake South • Sun, Oct. 7 (meet at 9am by the Bonnie Doon recycle, 85 St, 85 Ave)

**WELCOME TO THE REAL WORLD FILM SERIES** • 325 (Civil Engineering Building, behind CAB) • *Take*, followed by a discussion lead by Ricardo Acuna • Wed, Oct. 10 (5pm)

**WHAT ROLE CAN LYRIC POETRY PLAY IN ADDRESSING ENVIRONMENTAL CRISIS?** 1003 Natural Resource Engineering Facility, UofA • Jen Zwicky will read from her work, and discuss the relevance of this medium for environmental thought • Oct. 4 (4-30pm)

**WOMEN IN BLACK** In front of the Old Strathcona Farmers' Market • Silent vigil the 1st and 3rd Sat (10-

11am) each month, stand in silence for a world without violence • 1st Oct 6-11:11am

**YOU CAN PREVENT YOUTH VIOLENCE ACTION PLAN SYMPOSIUM** YOU CAN, 16030-104 Ave • An information meeting for adults interested in leading a group of youth (age 12-25) • Oct. 5 (11:30am-1:30pm)

## QUEER LISTINGS

**AFFIRM SUNNYBROOK-RED DEER** Red Deer (403-347-6073) • Affirm welcome LGBTQ people and their friends, family, and allies, meet at Sunnybrook United Church the 2nd Tue (7pm) each month

**AGAPE** Faculty of Education, U of A Campus • Sex, sexual, gender differences in education and culture focus group • Contact Dr. Andre Grace (andre.grace@ualberta.ca) for info

### BISexual WOMEN & COFFEE GROUP

http://groups.yahoo.com/group/bwmedmonton • Social group for bi-curious and bisexual women • 2nd Thu (7:30pm) each month

**BOOTS AND SADDLES** 10242-106 St (423-5014) • Large tavern with pool tables, restaurant, shows. Members only

**BUDDY'S NITE CLUB** 117258 Jasper Ave (488-7736) • Open nightly 9pm-3am, Fri 8pm-3pm • Sun: Rotating drag shows with Mz Bianca and Mz Vanity Fair in The Stardust Lounge and GoDiva and Donnatella NE1 in The GoDonna Show, DJ WestCoastBabyDaddy • Mon: Amateur strip contest with Mia Fellow, midnight, DJ WestCoastBabyDaddy • Tue: Free pool and tourney, DJ Arrowchaser • Wed: Hump day with DJ Saxxy Sean • Thu: Wet underwear contest with Mia Fellow, midnight, DJ WestCoastBabyDaddy • Fri: We made 'em famous! DJ Eddy Toonflash, come early to avoid lineup, no cover before 10pm • Sat: Undie night for men only, free pool and tourney, DJ Arrowchaser

**DOWN UNDER MENS BATH HOUSE** 12224 Jasper Ave (482-7960) • Open 24/7 • www.gayedmonton.com

**EDMONTON MUSIC NIGHT** • A mature social group, couples and singles welcome • E-mail edmontonmusicnight@hotmail.com for more info

**EDMONTON PRIME TIMERS (EPT)** Unitarian Church of Edmonton, 10804-119 St • A group of older gay men and their admirers who have common social interests meet the 2nd Sun (2:30pm) of most months for a social period, a short meeting and a guest speaker, discussion panel or a potluck supper. Special interest groups meet for other social activities throughout the month. email edmontonpt@yahoo.ca, www.primetimerswww.org/edmonton

### EDMONTON BUSINESS ASSOCIATION

www.edmontonbba.org • Monthly after business mixer Network and share contacts in the GLBT business community • 2nd Wed each month

### HIV NETWORK OF EDMONTON SOCIETY

Jasper Ave (488-5742) or contact@hivedmonton.com • Programs and support services for people affected and infected by HIV/AIDS and related illnesses. Counselling, referrals, support groups, harm reduction, education, advocacy and public awareness campaigns

**ILLUSIONS SOCIAL CLUB** Roost, 10345-104 St (387-3343) • Crossdressers, transsexuals, friends and supporters meet the second Thu of each month (8pm), http://groups.yahoo.com/group/edmonton\_illusions/

**INSIDE/OUT** U of A Campus • Campus-based organization for lesbian, gay, bisexual, trans-identified and queer (LGBTQ) faculty, graduate student, academic, straight allies and support staff • 3rd Thu each month (fall/winter terms), Speakers Series: Contact Kris (kwellis@ualberta.ca)

**LIVING POSITIVE** 404, 10408-124 St, www.edmlivingpositive.ca (1-877-975-9448/438-5768) • Providing confidential peer support to people living with HIV • Tue (7-9pm). Support group • Daily drop-in, peer counselling

### MAKING WAVES SWIMMING CLUB

www.gacities.com/makingwaves\_edm • Recreational and competitive swimming with coaching, beginners encouraged to participate. Socializing after practices • Every Tue, Thu

**PRAG** Pride Centre, 9540-111 Ave • Support meeting for parents, families and friends of lesbian, gay, bisexual and transgendered people • 1st Tue (7pm) each month • Information phone Ruby at 436-1958 after 6pm, or edmontonab@pragcanada.ca

### PRIDE CENTRE OF EDMONTON

9540-111 Ave • The Pride Centre of Edmonton project is developing a play to educate about and reduce homophobic bullying. It's a way for GLBTQ and straight identified youth to address the problem, no previous theatre experience needed. Meetings, Wed (7pm) at the Pride Centre, contact Emily (Emily@pridecentredmonton.org, 488-3234) for info • Bears Movie Night, Bears Club last Sun each month (1-5pm, TV room) • Trans Education/Support Group: Support and education for transsexual, transgendered, intersexed, two-spirited and questioning individuals, 1st, 3rd, last Sun (2-4pm) each month with Cody • Sunday Night Men's Discussion Group: Mens social and discussion group, Sun (7pm), Rob Wells at robwells780@hotmail.com • Friends and Family Playgroup 2nd Sun (2-4pm) each month with Noelle, friendsandfamily-playgroup-owner@yahoo.com • Monday Movie Night: Movie nights with themed movies and discussion afterwards, Mon • TTIQ Alliance: Support meeting for transgender, transsexual, intersex and questioning 2nd Tue each month, ttialliance@shaw.ca, 718-1412 • GLBT Seniors Drop-In: Thu (2-4pm) with Jeff Bovee, 488-3234 • Sick and tired of being sick and tired? Cocaine Anonymous meeting Thu 7-8pm; CA Hotline 425-2715 • HIV Outreach: Drop-in circle every other Thu (7pm) • Youth Understanding Youth: Youth support and social group, Sat (7-9pm), yuy@shaw.ca, www.members.shaw.ca/yuy • Suit Up and Show Up—Alcoholics Anonymous Big Book Study: Sat (12-1); suit-upshowup@hotmail.com • NDP LGBT Caucus: last Sun each month with Jay, 488-3234

**THE ROOST** 10345-104 St (426-3150) • Open Tue-Sun 8pm-3am, Fri-Sat 8pm-4am, closed Mon, Tue, Wed • Thursdays are Gorgious with Hostess Hootie McBoob, featuring Drag Kings and Queens, burlesque and amateur strippers the last Thu each month • Fri: All Request Dance Party with DJ Jazzy rotating shows every week • Sat: All like New Years Eve, with DJ Dan (retro) downstairs • Jazzy (new music) upstairs • Sun: Flashback Sunday • Featuring hostesses Miss Bianca and Vanity Fair, rotating guests. Free pool all night long; \$3 cover • Weekends \$4 (members)/\$6 (non-member)/Sun \$2 cover

**SINGLE LESBIANS 40 PLUS** • A woman's social group gathers once a month on Sat for conversation over tea and coffee • Information e-mail: singlewomen40plus@hotmail.com

**STEAMWORKS** 11745 Jasper Ave (451-5554) • Steam baths open daily (24hrs)

**WOMONSPACE** (780-482-1794) • A non-profit, non-organization organized activities held monthly including licensed non-smoking dances, coffee hours, family games nights, golf tournaments and more • www.gaycanada.com/womonspace, e-mail, womonspace@gmail.com

**WOODY'S** 11723 Jasper Ave (488-6557) • Open Daily (noon) • Sat-Tue Karaoke with Tizzy and Patrick • Sat-Sun Pool Tournaments

## SPECIAL EVENTS

**BLACKDOG FREEHOUSE** Woottop Lounge • Rock Paper Scissors Tournament, join the stars from the new hit comedy film *Rock Paper Scissors: The Way of the Tosses* • Thu Oct. 4 (5-7pm) • Edmonton International Film Festival

**CANDLELIGHT TOUR AND TREATS** Multicultural Heritage Centre, Stony Plain (963-2777) • Make your own masquerade mask, listen to Stony's haunted tales • Oct. 13, 20 and 31 (7-9pm) • \$5/\$15 (family)

**EDMONTON GHOST TOURS** Meet in front of the Royal Statue, Walterdale Playhouse in Old Strathcona, 10322-1 Ave (469-3187) • Hear stories of ghosts, haunting a unknown • Mon-Thu, Oct. 15-31 (7pm) • \$5

**EDMONTON INTERNATIONAL FILM FESTIVAL** Various locations • Until Oct. 6 • \$100 (Real Deal), \$60 (6-Part pass) at TIX on the Square

**ORCHIDS DOWN UNDER GALA** Muttart Conservatory (496-8735) • Party under the pyramids among flowers, includes cocktails, an Aussie barbecue, music and a silent auction, as well as a presentation Mike Duncan • Oct. 15 • \$45

**RESTORATION CHARITY GALA** Coast Edmonton P Hotel, 10155-105 St (993-6475) • Fundraiser for Mentorship of At-Risk Youth involved with Youth Restorative Action Project ("YRAP") and the Elizabeth Society of Edmonton's ("E Fry") Mentoring Programs • Oct. 13 (6:30pm door, 7pm dinner); afterparty at the Band • \$75

## KARAOKE

**BILLY BOB'S SPORTS BAR** Continental Inn, Stony Plain Rd (484-7751) • Wed (8pm-12am), Thu, Fri, Sat (9-11:30am); with Right Said Ed

**BLIND PIG** 32 St. Anne Street, St. Albert • Wed/Fri: Karaoke with Shelly

**BROWN AND AMBER** • 7696 • Thu (10-30pm) • Wed: Name that Tune

**LIONSHEAD PUB** Coast Terrace Inn, 4440 Gateway Blvd (431-5815) • Sun (8pm) With Evolution Entertainment

**CASTLEDOWN'S PUB** 16753-100 St • Tue (9pm with Off-Key Entertainment)

**GAS PUMP** 10166-114 St (488-4841) • Tue-Wed (9-30pm) Gord's Best Live Singing Show

**HOOLIGANZ PUB** 10704-124 St (452-1168) • 1 Karaoke with Krista, Liquid Entertainment

**HAWKEYES TOO** 10044 102 Street (421-9898) • Fri (8pm-midnight) Hot Karaoke Productions

**KNIGHTS PUB SOUTH** 19 Ave, 105 St (461-055) • Sat (10pm-2am), Gord's Best Live Singing Show

**MAZADAR** 10725-104 Ave (429-4940) • Fri (5pm-1am)

**MELODY** • 7888 • Fri (9-30pm), with Sonia/Prosound Pro

**NEWCASTLE PUB** 6108 90 Ave (490-1999) • Th: Karaoke

**O'CONNOR'S IRISH PUB** 9013 88 Ave (463-811) • 9pm: Name that Tune

**ON THE ROCKS** • Mon (9-30pm) with Wil Clark and Mr. Entertainment • Thu (9pm), Salsa Roost

**ORLANDO'S** 115163-121 St (457-1649) • Wed/Thu (9-30pm-2am) with TLC Entertainment

**OVERDRIVE NEIGHBOURHOOD PUB** 6401-104 St (454-5457) • Sat (9pm) Karaoke hosted by Jenny Joy

**PEDERS** • 10300-104 Ave (490-1999) • Thu (9-30pm-1:30am) with Gord from Stonerock

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**YESTERDAYS** • 154-05 • Thu (9-30pm-2am), with Off-Key Entertainment



**ARIES (MAR 21 - APR 19)**

I'm not necessarily recommending that you read Stanely Seigel's book *The Patient Who Cured His Therapist*. But I do think you should regard the title as a suggestive metaphor for your immediate future. It's possible that you'll be helped by a person you've been helping, or be given gifts by a person to whom you've given gifts. Could it be that you'll be healed by someone you imagine you're superior to, or taught a beautiful lesson by someone you don't understand? Meditate on the ways you might be the beneficiary of a role reversal.

**TAURUS (APR 20 - MAY 20)**

"For those who are walled up, everything is a wall ... even an open door," in conveying this thought from the French poet René Char, I don't mean to imply that you're any more walled up than the rest of us, Taurus. My reason for mentioning it at this particular moment is to prod you into taking aggressive action to un-wall yourself in whatever ways you can. According to my reading of the omens, the cosmos will reward your efforts to topple facades that are obstructing your view and preventing you from being touched.

**GEMINI (MAY 21 - JUN 20)**

"If one theorized about the nature of the Creator from a study of creation," said British geneticist JBS Haldane, "it would appear that God has an inordinate fond-

ness for stars and beetles." He drew that inference from the facts that one-fourth of all animal species are beetles and that in the Milky Way Galaxy alone there are a trillion stars for every person on earth. What about you, Gemini? What could we conclude about the nature of your mission here on the planet if we took an inventory of what you create? What are the experiences, products, artifacts, words, feelings and impressions that you regularly spawn, and what do they say about you? It's an excellent time to meditate on this subject.

**CANCER (JUN 21 - JUL 22)**

I think it will be important for you to be brave in the coming days. Probably not in the sense of rushing into a burning building to save a child, but rather in the sense of expressing yourself with forceful grace in situations where you have previously been asleep or hidden or ignorant. In order to summon that much courage, you'll be wise to heed the advice of Buddhist author Pema Chodron: "The essence of bravery is being without self-deception." Be rigorous as you uncover any lies you've been telling yourself.

**LEO (JUL 23 - AUG 22)**

"As soon as you concern yourself with the 'good' and 'bad' of your fellows," said Morihei Ueshiba, founder of the martial art of aikido, "you create an opening in your heart for maliciousness to enter. Testing, competing with and criticizing others weaken and defeat you." Make that your hypothesis in the coming week, Leo. Proceed according to the theory that you can feed your strength and power and freedom by accepting other people just the way they are. Assume that one of the surest ways to be happy and suc-

cessful is to judge no one.

**VIRGO (AUG 23 - SEP 22)**

The faintest star in the night sky is Van Biesbroeck's star. It's only about as big as the Earth and is just .002 per cent as luminous as our sun. Every other heavenly light outshines it. From one perspective, then, it's a puny little thing. And yet it is visible despite the fact that it's almost 19 light years away from us. From that point of view, it's an amazingly intense, potent, brilliant body. Is there anything about you that resembles Van Biesbroeck's star, Virgo? I think there is. Celebrate and show off that part of you in the coming week.

**LIBRA (SEP 23 - OCT 22)**

"The future is already here," says science fiction writer William Gibson. "It's just not very evenly distributed." Your job in the coming weeks, Libra, is to locate hotbeds where the future is concentrated, and put yourself in the midst of them. It's time, in other words, for you to escape from the wan, sludgy places where the past is masquerading as the present. You're ready to thrive on the delightful shocks of the new.

**SCORPIO (OCT 23 - NOV 21)**

Eskimos of Siberia are perplexed by the changes in their climate, wrote Usha Lee McFarling in the *Seattle Times*. Thunder and lightning used to be exceptional events, but now they make regular appearances. Bizarre, balmy winds breeze in out of the south. Elders who were once skilled in the art of reading the sky to foretell the weather are at a loss. "The Earth is turning faster," said one hunter. I suspect, Scorpio, that you're having a comparable crisis of faith on the personal

level. For you, the Earth may not only seem to be rotating at a speedier clip, but also at a different angle. One of these mornings, you may even see the sun rise in the west. But your situation isn't necessarily as disturbing as the Eskimos believe theirs to be. For all you know, the signs are portents of rebirth.

**SAGITTARIUS (NOV 22 - DEC 21)**

"*Quidquid latine dictum sit, altum videtur*" is Latin for "Anything said in Latin sounds profound." Since your imminent future will require you to be elegant, high-minded, august and in possession of gravitas—even if people you deal with aren't any of those things—I'll provide you with Latin phrases to fit the kinds of situations you may find yourself in. (1) *Quod natura non sunt turpia*. (What is natural cannot be bad.) (2) *Quinon proficit deficit*. (He who does not advance, goes backwards.) (3) *Quod cibus est aliis, aliis est venenum*. (What's food to some is poison to others.) (4) *Magna cum voluptate*. (With great pleasure.) (5) *Sane ego te vocavi. Forsitan capedictum tuum desit*. (I did call. Maybe your answering machine is broken.) (6) *Revelare pecunia!* (Show me the money!) (7) *Quomodo cogis comas tuas sic videri?* (How do you get your hair to do that?)

**CAPRICORN (DEC 22 - JAN 19)**

The coming week won't be a favorable time to seek revenge against the thunder for making such loud noises. Nor would it be a good idea for you to curse the sea for being so restless or to angrily punch the sky for being so high or to spread nasty gossip about the wind for refusing to heed your commands. On the other hand, cosmic fortune will bless you if you yourself are

like an elemental force that unapologetically obeys the laws of your own nature.

**AQUARIUS (JAN 20 - FEB 18)**

One morning a few weeks ago, I was sipping tea in a cafe on San Francisco's Valencia Street. Diving in to the *New York Times*, I found a front-page, above-the-fold story about how San Francisco has become the first American city to offer free or subsidized health care to all adults who don't have medical insurance. My response was a mix of happiness and surprise. I was pleased to learn that my homebase had struck such a radical blow for practical compassion. And I was bewildered that I had seen nothing about it in any of the local Bay Area media. You may experience a similar scenario soon, Aquarius. To become aware of a major development that has been occurring close to you, you might have to get help from a distant source.

**PISCES (FEB 19 - MAR 20)**

"Dear Rob: I base who I am on how much I have suffered. My identity is wrapped up in all that I don't have but want, the things that have hurt me and every wrong that has been done to me. The weird thing is, though, that I've actually made a flourishing, creative life for myself. My experiences are far richer and my luck is much greater than my 'poor suffering soul' would like to admit. Any advice? — Successful Yet Gloomy Pisces." Dear Successful: I'm happy to announce that the coming weeks will be an opportune time for you Pisceans to accomplish a big shift in your relationship to your difficult memories. Life will be conspiring to free you from the compulsion to anchor your sense of self in your pain. ♥

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Call for donations: 2007 fundraiser. Looking for small and medium sized artworks. **Submit by Nov. 3**, at VAAA Gallery. For info call 421-1731.

Juried photography exhibition: **Deadline: Feb. 4, 2008** for exhibition: May 29-June 14, 2008 at TU Gallery. Ph 421-1731 for info.

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The Artery is seeking Designers, Crafters, and Artists interested in participating in bimonthly Guerilla Boutiques (like a craft fair but hipper) **starting Sept. 29** in a new space at 9535 Jasper Ave. Tables are \$50/day; markets from noon-midnight. E-mail [theartery@noiselab.ca](mailto:theartery@noiselab.ca) care of Guerilla, please attach photos of your work

The deadline for The Works Art & Design Festival 2008 application to the Art Market or the Street Stage is Nov. 16, 2007! You can download the application off of our website at [www.theworks.ab.ca](http://www.theworks.ab.ca)

Portrait photographer at Wolf photography starting limited portrait series on people in their 30s. The studio has limited space available. Session is free, for info contact [darren@wolfphoto.ca](mailto:darren@wolfphoto.ca)

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Wedding/bar band lead guitarist needed. Have gigs booked. Sasha 271-0030

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## SERVICES

Pilgrims Hospice Helps Grieving Young People: weekly sessions. Families, schools and agencies call 413-9801 ext 309 to register and for info. [www.pilgrimshospice.ca](http://www.pilgrimshospice.ca)

**SACE - Public Education Program:** Sexual Assault Centre of Edmonton ([www.sace.ab.ca](http://www.sace.ab.ca)) provides crisis intervention, information, counseling and public education services. If required we can customize a presentation to meet your needs. T: (780) 423-4102 / F: 421-8734 / E: [info@sace.ab.ca](mailto:info@sace.ab.ca); [www.sace.ab.ca](http://www.sace.ab.ca) / 24 Hour Crisis Line: 423-4121

## VOLUNTEER

Pilgrims Hospice seeks musical volunteers to lead sing-a-longs and/or to perform for our very forgiving day program clients. Tracy: 413-9801

Become a friend to a new Canadian and share a life-changing experience. Contact Duluri at 474-8554

Volunteers with educational/professional background in psychology/sociology, needed to assist workshop facilitators with workshops related to psycho-social issues (depression, anger management...) Thu evgs. for 10 wks, or Sat moms. for 5 wks. NE Edmonton. Erin, 432-1137 ext. 357

The City of Edmonton Youth Council (CEYC) is recruiting for its 2007-2008 term membership! We are looking for youth aged 13-23, residents in the City of Edmonton and interested in being involved in civic youth issues. [www.ceyc.ca](http://www.ceyc.ca), Info: Jennifer 496-4938, E: [Jennifer.Wong@edmonton.ca](mailto:Jennifer.Wong@edmonton.ca)

Tutors needed to assist adults with disabilities learn basic reading and writing skills. Training, materials, and support provided. Flexible hrs, 1-2hrs/wk. Various city locations. Erin, 432-1137 ext. 357

ElderCare Edmonton needs volunteers to help with our daily programs that assist seniors to remain independent and active in their communities. For a few hours each week, volunteers can help with lunch and coffee breaks and socialize with clients. Please call 434-4747 Ext. 4 to volunteer

Baking with Seniors. Help female seniors living in a new extended care facility in NE Edmonton with baking and other recreation activities. Day or evening placements. 2-3 hrs/wk. Erin, 432-1137 ext. 357

Volunteers Needed to work with new immigrants in a variety of tasks and with some great fun events and outings! Many exciting shifts available! Call Judy 424-3545, ext 249

Canadian Mental Health Association/Board Members Required. To learn more about CMHA visit: [www.cmha-edmonton.ab.ca](http://www.cmha-edmonton.ab.ca)

Scrapbook Social Friend. Help a middle-aged woman, who has a developmental disability, with her scrapbook interests. Westmount area. 2-3 hrs/wk, flexible schedule. Erin, 432-1137, ext. 357

**Love Bingo?** Come Volunteer at ElderCare Edmonton. Help raise funds for programs, meals and outings. Call 434-4747, ext. 4

"Let's Go!" is a program which helps newcomers learn about their community and Canadian culture. Volunteers needed for the summer months only. Lots of Fun! Contact Judy 424-3545, ext. 249

Social Companion for a lonely, disabled senior who enjoys horses, gardening, exercise and travelling. 2 hrs/wk. Downtown location. Erin, 432-1137 ext 357

Walking Coaches. Get fit and have fun walking and socializing with a small group of adults with developmental disabilities. Walking is preceded by supper/snack together. 5:30-8:30pm every 2nd Fri at Westmount Mall. Staff support provided. Erin, 432-1137 ext 357

**Volunteer at ElderCare**, help with crafts, card games and socializing. Edmonton's day programs for seniors. Call 434-4747, ext 4

**Volunteer Kitchen Help and Drivers Need for Edmonton Meals on Wheels.** Varied jobs, flexible hours 10am-1pm weekdays. Phone 429-2020

Mentors for children/youth living in group care. 2 hrs/wk, evenings or weekends. Various locations. Erin, 432-1137 ext 357

Initiative Ambassadeurs pour la Paix is looking for francophone volunteers. Come learn how to present interactive workshops on anti-racism/cultural diversity. Karina at (780) 425-4644 ext 9 or [kczyzewski@naarr.org](mailto:kczyzewski@naarr.org)

**Volunteer teachers needed** to teach English as a second language to newcomers to Canada. Orientation and training provided. Meet people from all around the world. Jason: [jmarkowsky@cci-lex.ca](mailto:jmarkowsky@cci-lex.ca) or 944-0792

Volunteers needed to assist new immigrants with shopping. Mornings, weekdays. Approx. 2-4 hrs. "On Call" position. Call Judy 424-3545, ext. 249

Have you ever thought of volunteering with your pet? Pet therapy is a great way to help those in our community. Call Deanna at 413-4682

**Become a distress line volunteer.** The Support Network, 732-6648. [www.thesupportnetwork.com](http://www.thesupportnetwork.com)

**CANADIAN LIVER FOUNDATION** is looking for enthusiastic volunteers for presentations and special events. Call Carmen at 444-1547

Volunteers, enjoy working in our **dining room at Strathcona Place Senior Centre**, for more info phone Terrie Shaw at 433-5807

**Volunteer Drivers needed** for the Seniors Volunteer Driving Centre, 2-3 hrs Mon-Fri. Ph Anna 732-1221

Volunteers needed to teach conversational ESL to adult

immigrants at various library locations. 1-2 days/week, 10-12pm or 1-3pm (dep. on location) No exp. req. Call Judy 424-3545, ext. 249

**ElderCare Edmonton** needs volunteers to help with daily activities such as crafts, card games and socializing. For info ph 434-4747, ext. 4

**CNIB is looking for volunteers with vision**, adults (50+) to help seniors with vision loss. For more info call Catherine 453-8304

**HEALTHY VOLUNTEERS required for research studies** with the Brain Neurobiology Research Program at UofA. Must be in good health, not be taking any

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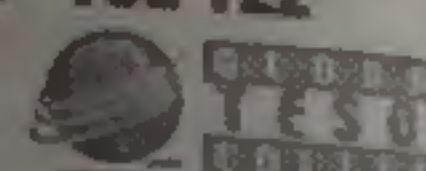
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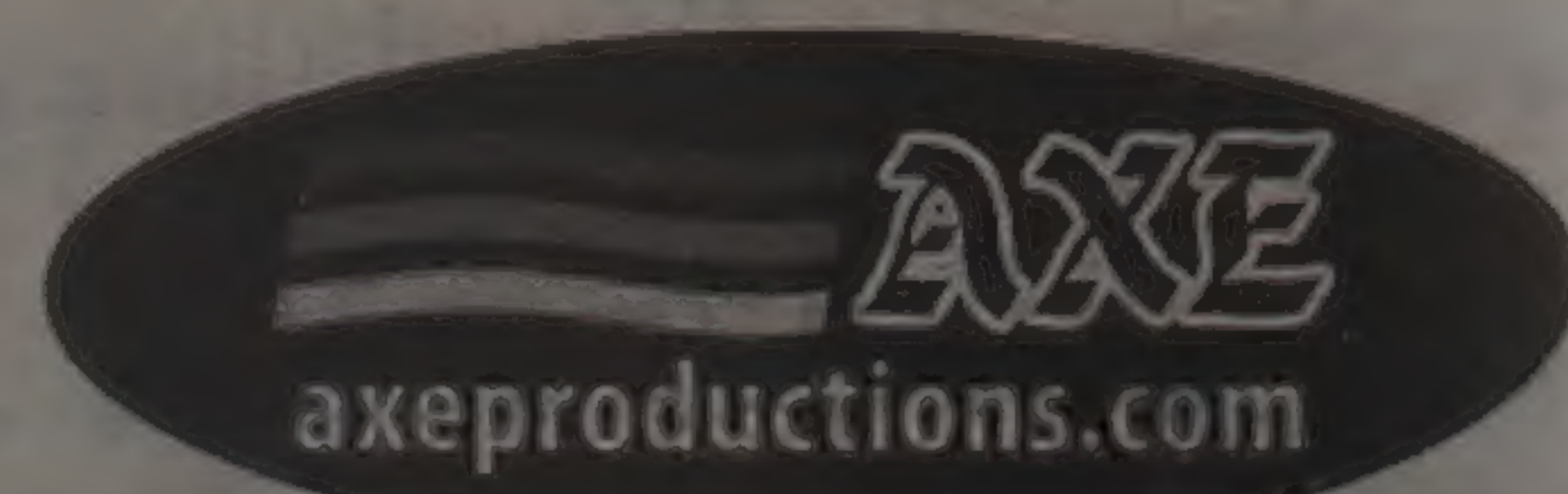
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# Why does it hurt when I pee ... er squirt ... er squirt pee?

ADVICE

## ALT.SEX.COLUMN

ANDREA NEMERSON  
altsex@altsexcolumn.com

Dear Andrea  
I have recently discovered that I'm one of those lucky women who can ejaculate. Hooray, except that when it gets really wet and wild I am plagued by a burning sensation. It isn't enough to stop the action, but it is annoying and makes me think that I'm hurting myself. Could it be that my boyfriend's super-rough hands are giving me microscopic little cuts? It gets pretty heavy at times. Why is too much of a good thing making me burn?

Love,  
On Fire

Dear Fire  
Oh, lord, I'm seeing those little wavy lines that Mike Myers used to do with his fin-

gers on Wayne's World right before the flashback scenes. I'd forgotten all about "Freshenup, the gum that goes ... SQUIRT!" a singularly unappealing product heavily promoted when I was in high school, but YouTube, of course, has not (youtube.com/watch?v=\_oWF2bSZjGM). How could you have expected that your perfectly innocent question would cause that sort of reaction in me? I can't be the only one who's thought of that squirty gum over the years, though—especially when the topic of female ejaculation comes up—and done some wincing herself. So gross. Squirt! What were they thinking?

Anyway, I think you've answered your own question with the mention of super-rough hands. I'm not sure if you meant that he tends to play pretty rough with you or that his hands are literally alligator, but either way, how can we begin to solve this if he's roughing you up every time you get down? If it's really skin

roughness, then we (this includes me) are going to have to get comfortable with the idea of our guy getting a little Queer Eye with the self-care products and start using an oily scrub (these can be found in manly scents like eucalyptus or menthol or, I dunno, beer) in the shower and lotion after. A manicure wouldn't hurt, either. If it's the former problem and he's just very grabby or pinchy or punchy, we're going to have to ask him to cut it out. Of course, if you like it rough—and you'd have plenty of company—this is going to be a little bit harder to solve.

If he's actually tearing you up a little, the main culprit isn't going to be pressure, it's going to be friction, so see what happens if you use just a ridiculous amount of lube, preferably the space-age silicone stuff which is so anti-friction it's practically antigravity. It will make his gnarly fingers glide over you like a little swan on a glassy pond. With lily pads. Or it might, anyway. It's worth a try. So is

teaching him how to touch nice.

OK, SO THAT'S why you might be hurt and how to stop it. The next question is why does it sting when you ejaculate and not when you, say, whistle "Dixie?" Well, we know why but nobody wants to talk about it except me, or so it seems sometimes. It's stinging because the fluid that's getting in there is a mite acidic, and it's a mite acidic because it's pee, sort of. We've been over and over this, but I always feel, afresh, like I'm popping the world's sweetest child's most favouritest balloon.

The quick version goes something like this: the glands rumored to be responsible for the Squirt!, the Skene's glands, which cluster along the outside of the urethra, are too tiny to produce or contain the truly shocking amounts of fluid that some squirters can loose upon the world/their partner's face. That can be about half a litre of stuff—a water bottle full—so no way. The awkward but so-far

scientifically supported truth appears to be that the bed-soaking stuff originates in the bladder and is expelled through the urethra, very much like another, more familiar fluid that we make and discard gallons of on a regular basis without giving it anywhere near this much thought. The stuff we're privileging by calling ejaculate is not, in fact, identical to the pee we pee when we need to pee. It's much diluted, basically water, and we still don't completely understand how a woman who emptied her bladder right before coming to bed can produce so damned much of it so soon after, but it does often contain pee's signature substances: urea and creatinine. And where there's pee and abraded skin, there's a stinging sensation.

Try to avoid broken skin. Get your boyfriend in on the effort. It will work, and this will work out.

Love,  
Andrea

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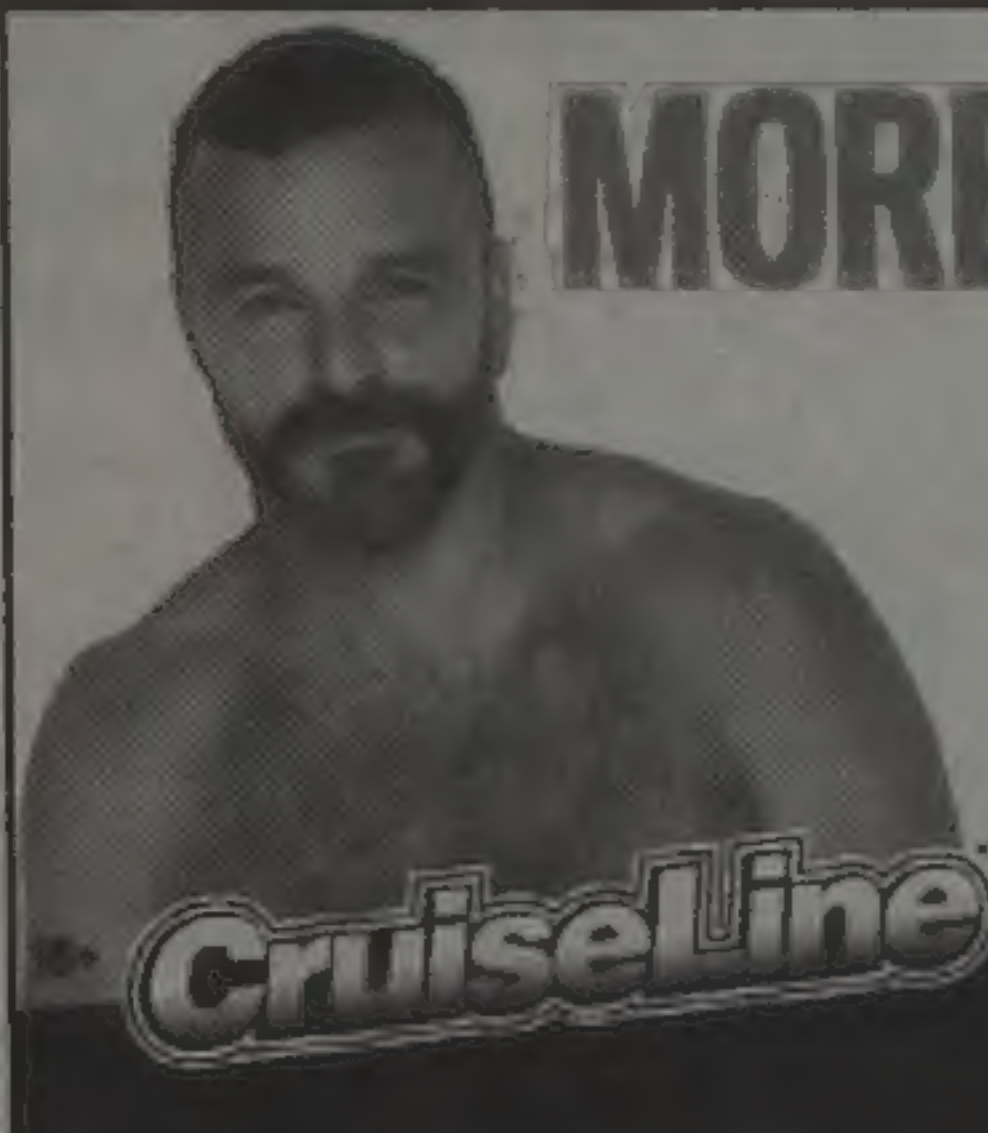
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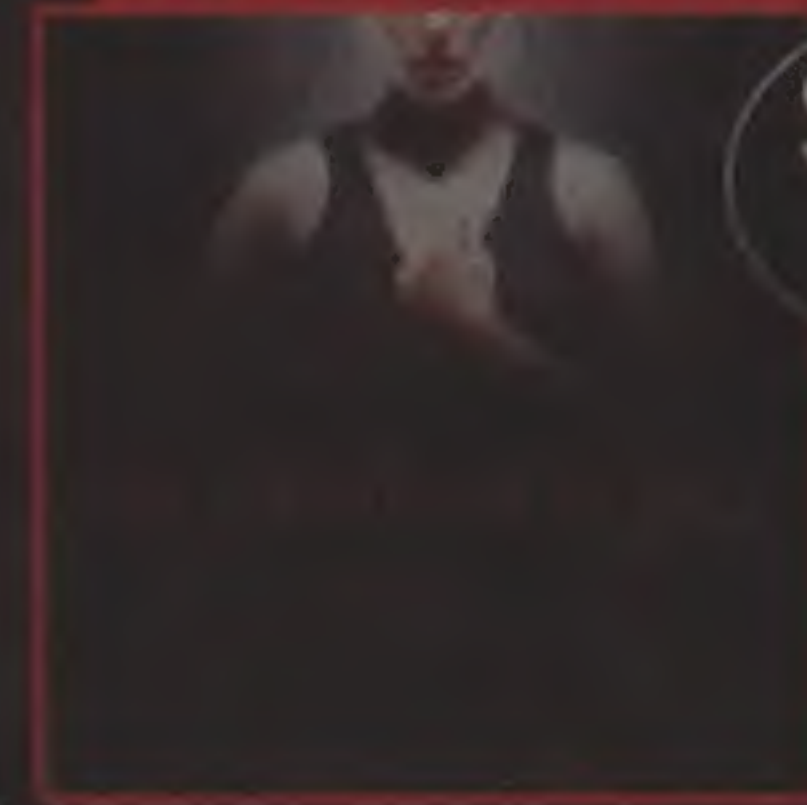
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